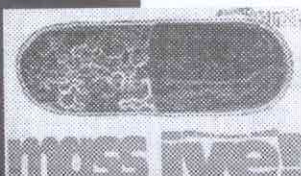


Massive #9





MASSIVE1 - Oct/ Nov 93. The issue that started it all. Limited to 500 print, this baby is really rare, and rightfully so. Features: an interview with ESP Woody McBride and tons of commentary on the Milwaukee and Chicago rave scene of the time. There is a dangerous amount of nostalgia packed into this baby. Get this blast from the past/ piece of history for a whopping \$10.00!



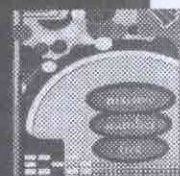
MASSIVE2 - Jan/ Feb 94. The first newsprint issue- 5000 distribution. Features: Interview with Burbounese Qualk by Deadly Buda and more commentary on the Milwaukee, Chicago, and Minneapolis rave scenes. Yet another piece of anthropological history of the Midwest rave scene of the time. \$5.00



MASSIVE3 - Mar/ Apr 94 8500 copies strong, with the most evil of covers (our first with color). Most of this issue is as Milwaukee hardcore as you can get- chronicling when Milwaukee was hardcore. Features: Interviews with Lenny Dee, Mr. Bill, Jethrox, Mary Jane (the crazy lady at Mr. Doughnut), as well as a shocking expose' on what all your favorite rave superstars are wearing- under their pants, the puke lab, some Phil F'Art nudie pics, and much more. Rare. \$10.00



MASSIVE4 - May/June 94 10,000 copies strong. Interviews with: Hardkiss, Terry Mullan, and fEEd. Commentary's on the state of the scene (ecstasy), gabber, resistance, hip hop and world music. Yet another installment showing the Massive Posse tighten it's style and grow into a world superpower. \$4.00



MASSIVE5 - July/August 94. Our first 3 color cover. Massive Posse tightens it's grip. Interviews with DJ Drone, Mark Verbos and Planet 6 Sound System. Chock full of articles by Matt Massive, Brian POR, Aaron CHA, Nick Nice, Evil-I, and Junga Vibz. A very informative issue. \$4.00



MASSIVE666 - Sept/Oct 94. Our first full color cover- by 'Most'. Interviews with Mike Dearborn, Mind Drive and JJ Jellybean. Articles by Nick Nice and Brian POR, and of course the regular goodies- hip hop, Mix Tapes, and reviews galore. \$4.00



MASSIVE7 - Nov/Dec 94. Our one year anniversary issue- going into the Nine Five with a Kung Fu cover by 'Most'. Interviews with Acid Boy Todd P, Richie Hawtin, Craig Mack, and Cosmic Baby. Final Paris scene report by Nick Nice, Interstellar Outback commentary, and the usual pile of informative goo. Limited quantity available. \$5.00



MASSIVE8 - Feb/Mar 95. The highly controversial and legally questionable 'Drew Barrymore sporting a Massive tee/ Playboy rip-off' issue. Get it while were not being sued. Interviews with Prototype 909, Dave Lee of the Head Boys, Tripper Information Systems, Dieselboy, T-1000, Brain Farm, Mike Paul, Dubshack, Yanu, and Craig Stodolenak. Articles on French Labels by Nick Nice, Mayday by Mike Dearborn and the Top Rekkids of 95 by Brad Massive. It's all good. \$4.00

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massive nine

staff

Brian JV Massive gabberhead

'My ship is in flames!' was the cry as the round, silky craft plummeted to Earth. The rest is a pulp novel away from being banned- next to Naked Lunch and Huck Finn. It was the best of times, it was the worst of times- all that shit. He was the sixth Beatie. 'With lips like those, who could lie through their teeth?' he once asked... something I couldn't answer without unwrapping my special 'package'. The Stones couldn't have said it better- 'You can't always get what you want.'

John sin Massive piece of shit

Well, this lanky bastard really knows how to party! Not your usual lampshade routine- more of a 'Hey, I'll show them the stub' performance. Two naked women mud-wrestling couldn't equal his charm. Hey! He does layouts! Not to mention that the squeal of a pig is a surprise to the uninitiated. 10 times 10 times 10- and the lesson still wasn't learned.

Brad QS Massive chess champion

His sharp teeth got him a job at farming carrots in the bountiful southwest. What can you say about a guy when he's not three feet away? Beer was always his specialty- that's one thing. Ain't no party like an alcohol party, eh? God, hope he doesn't mind being Peter Criss- not that it's offending to be, but, he's dead, isn't he?

Matt Massive hippy redneck

Large women pay me to sit on their bellies and rub them like there is no tomorrow- which there isn't- with a job like that. Postal workers get more jollies than the old belly rubber down the street. Who else prides themselves in the delivery of thousands of envelopes with Ed McMahan's face on them? I got to be Gene. It is my job to decide such things. The guy who rubs fat women's bellies has nothing to do with me.

COVER

illustration: Dan 'most' Gibbs
tweaked by: Pete Superfreak

PHOTOGRAPHY

Ken McCray, Joe Carroll, Joe Sposita, Elemental Collective

ADDITIONAL WRITERS

Mike Dearborn, JJ Haws, Nick Nice, Jason 'Splat', Ian Patterson, Kaytee Gorell, Roger Kumar, Ed Luna, Amber Fein, Sam Haskin, DJ Rackme, Aaron Bennett, Crowe VonSmith

OUR LOSER FRIENDS

Peter@Liquid Sky, Geoff and Pam@Logic, Jason, John, Scott@Net, Pete and Chad@Erotishock, Lara and Ajay@Bliss, Andy B, Jello, Emily@Creation, Reese@Liquid Sky Music, Peter@Astralwerks, Maggi Garfield, Malcom, Noel Shortt, Jodi, MW-Raves Family, Eric@Journees, Aimee, The Superstars, Yanu, Victor and Jennifer@Mute, Kate, Sm:)e Communications, Janet and Dietrich@Instinct, Mike 'Join the Darkside' Collins, Dan Bell, Miss Djax, Keith and Liam from The Prodigy, Dan Torkleson, Subterranean, Vicki, Mr. Bill, Drew Young, DJ, Chris from Houston, Danial of Velocity Productions, Alan Sanctuary, Satan's Little Helpers, Dave Shewey, Sherri@Expositor, Czarina, Dave Hollands, Tommie Sunshine and crew, Tiffany, GOTC, Tony@Sense, Dory and Alex, Anne Bettles, Jeffrey Dahmer (for making Milwaukee famous), Smellen, Flipside, 43d, Mike Molena, Late Night Beat Generation, Kiss, Pantera, Speed Demon, ATP, and Lucifer himself.

SUBSCRIPTIONS

one year - \$fifteen dollars
four issues - \$ten dollars

'If the answer isn't violence, neither
is your silence' - Ich bin ein
Auslander - Pop Will Eat Itself

massive
po box 11373
milwaukee, wi
53211

414.777.extc

...ONE NIGHT AT A RAVE...



Back in April of 1993, Ministry of Truth number 7 came out under the title 'The Media verses Rave'. The entire zine, which eventually morphed into part of what became Massive, was full of every newspaper and magazine article about raves available to us at the time. The purpose of it all was to show exactly what the public was reading about our gatherings... needless to say, most of the spotlights on our scene were full of mistruths, generalities, and lies...

Now, it's April of 1995. In two years time, we've seen things change many, many times. One of the positive things to happen was that the media, after it had raped and pillaged our scene for what they could to feed the general public, finally left us alone... until recently. Now, it seems, a new push is being made, at a national and local level to expose our underground, once again- and it's not very positive.

The question here, is 'Why?'. Why is it that the media has taken a sudden new interest in something that was a 'new' thing two years ago? Just as quickly as we were all exposed as drug freakazoid neo-hippies, our scene was declared 'dead' and the media moved on to cover the next 'new' things- grunge, alternative, OJ etc.

One way to look at this is how other youth movements were handled in the past- beatniks, rock & roll, hippies, punks... there has always been a fear of what the kids were doing. And we always fear that which we don't understand- a new music that relies entirely on electronic equipment that was created by gays and blacks early on, being grasped by white kids later... which isn't much different than how rock came about. A young Elvis was only imitating what the blacks were doing for years. Maybe it's the fact that we choose to do what we do at night- all night. As innocent as it sounds to us, it is something feared by the ma's and pa's across America- and the police that protect them.

But, do we help our image any by ultimately doing the things that the media heaps on us? Drug fiending kids boiling in decadence? Irresponsible, money-hungry promoters packing thousands of kids into fire traps? As much as the media assumes everything, just how far off are they, really? When the media does just happen to make up something to fill the cracks in their 'investigative' reporting, do we ever speak out to correct them?

But, maybe we should just treat the media as the scourge of mistruths and lies it has always been- afterall, their job isn't so much to tell the total truth than it is to reel in readers and make the best and quickest buck like the next guy... William Randolph Hearst is alive and well in the heart of every journalist and editor of every commercial media outlet in the country- rest assured. So, this means that we should maybe examine OURSELVES and try to make our image as positive as possible. Then, at least, we can look at some of these expose's with a grain of salt- knowing, to ourselves, what we

are all about.

The first thing to think about is why we are really here- the music and the people. Together we have broken down many walls between each other, but also built a few. If you are here to just get fucked up, please leave. There are plenty of other places to enjoy yourself than to come to these parties and tarnish the true cause. Another thing to think about is respect. Up until now, this has meant to respect one another, which, for the most part, has worked out fine, but we have to respect our entire surroundings at parties. The only thing that really assures the existence of Raves is if we treat these spaces nicely and with respect- so that property owners will further allow

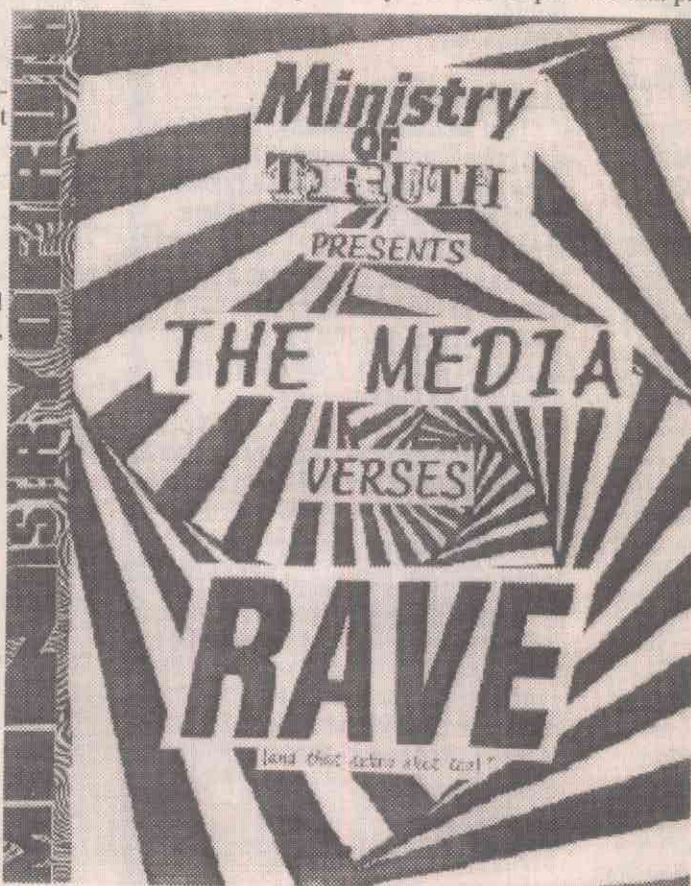
the rental of their spaces. How to respect these spaces encompasses many fields, like avoiding cigarette burns on carpets or not dirtying up a place. The bottom line is to take into consideration every act that we do with the knowledge that just one thing could be the crucial point that determines whether or not a space owner didn't mind having a thousand kids invade his property for 12 hours. Respectful behavior and actions is the only thing that will ever keep our reputation good.

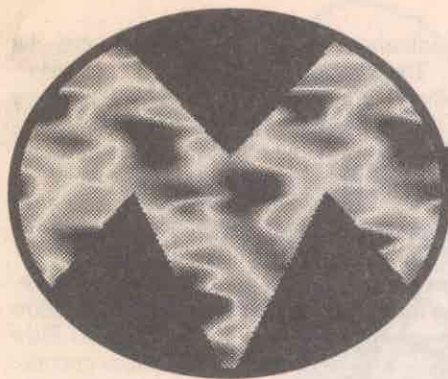
Another thing to consider are the laws that are up against us. Many are based on traditions and customs that go back 50 to hundreds of years. What do a bunch of kids partying all Saturday night care about church and the Sabbath? What does an entire culture that has denied alcohol care about bar laws? At the same time, we probably should learn to accept them, because our biggest uphill battle would be to get these laws changed.

This is where innovation comes in- something we seem

to lose the more we have things spoonfed to us. If we can accept that what we do is 'illegal', but understand that it is right- and something we thrive from, then, at the same time, we can use our heads a little better to find places or better ways to have these parties. This is something that we all accept as part of our livelihood, one way or another, and we should use every ounce of our creative minds to insure that these parties and everything about them continue for as long as possible. This solution may ultimately mean having to cleanse our scene of those promoters with a lack of creativity and a knack for dreary, busted parties.

In the end, our biggest solution is to work out our problems from the inside out. Drug use is our obvious worst enemy. Greed comes in a close second. Knowing our rights a little better could help too. The law books are filled with loopholes- that's why lawyers exist. Get smart and know your rights. The bottom line though, is to understand that what we do is NOT normal and for the most part, due to intolerance, superstition, and idiocy, is NOT legal. Our job remains entirely to continue being peaceful, respect one another, stay creative, and stay unified.





Letters Unto Massive...

po box 11373 - milwaukee, wi 53211

Big up to all you of Massive!

I found a copy of your 'zine on the floor of a club in the aftermath of a party I was working. My housemate promptly stole it so she could place an ad in it for her business, (Outrageous Chameleon). Well I stole it back and now I'm writing... to send you this enclosed "informative article" I wrote this for publication in our local "zine, Net.Werk. It's basically information like you'd get from a pharmacist if ecstasy were a legal drug. I think it's good for club kids to know what they're taking and how it works, so I've sent this out to a couple 'zines to publish if they want. It has no introduction what-so-ever; I've left that up to the 'zines because everybody has their own format, regular columns. (article can be found in the side bar on the opposite page)

I am currently working on similar articles about LSD and Nitrous, as well as an article on legal rights regarding marijuana. If you're interest in them. let me know and I'll send you copies. Meantime keep up the good work! Much respect. Rave on!

Crowe Vonsmith
Encino, CA

Dear Massive,

I picked up a copy of your zine in Baltimore last summer and I have to say I think it was a damn fine little publication. Life has been crazy since then and I'm now relocated in the Atlanta area. The scene here is small but the vibe is strong and I'm sure that you'll start to hear more about the southeast scene in the future.

Anyway, I'm writing because I would like to get the most current copy of your zine and if you have a mailing list put me on it. I'll forward a copy of Retina,

our Baltimore based zine, as soon as I get them from the printer, or... send me info on how or where I can get a copy. Peace out.

Bobble
Atlanta, GA

Dear Massive Staff,

First let me congratulate you on your fine publication. Massive offers everything your average raver should know about his/her scene. It has excellent articles on life, drugs, etc., interviews with favorite and less popular d.j.'s, reviews on the latest raves and much more information. But the section that stands out the most is the record reviews and the d.j.'s favorite ten.

I myself am a d.j., and I have a hard time keeping up with the latest hardcore (gabber) releases. You did have d.j. Tron's favorite ten once, and Mr. Bill's list is plenty of help also. Which brings me to my point, most of your favorite ten list consists mainly of house, acid, trance, and only one hardcore list. In a couple of weeks, I will send you a copy of my mixed tape and I ask you for your complete and honest review. Once again thanks for helping me out and let's keep the underground MASSIVE.

Cesar Perez aka D.J. Havok

Hello Massive,

You people blow my head right off! This is true! All the coverage/news/other shit you do is respected with utmost power. In my city - almost no scene even tries to exist, but I travel with other people and go to many far-away parties.

Keep up your routine, but don't let it repeat too often. But I don't think that would ever happen in the ever changing underground!

David Parisi
Rochester, MN

Dear Massive Mag,

I finally got a hold of your magazines, and I have to admit that your doing a tremendous job with reports, interviews, and upcoming party notices.

Keep it up! My name is DenX from San Francisco, but I now live in the city of Memphis where the underground scene is beginning to explode. I thought I would give you an update on the Memphis scene. Memphis has had some deep parties such as Liquid (Nov. 19th) with Traxx and the incredible Mystic Bill. One of my favorites was "D'licious" in Memphis. Abduction-The Journey and others that were to be expected. The damn thing got busted. Memphis has a 12 o'clock curfew for anyone under the age of 18. That sucks for them don't it? These parties do a lot for teens and up - it keeps them off the streets don't it? Memphis needs a party bad - real bad. We have a lot of get together parties and certain clubs to hang out, but we need the Big One. Abduction was suppose to be the big one, since it was supposed to have happened already two times in the past. Though, Abduction tried another place - everyone went to a club, better known as "Reflections." It was a small space, but the music was all we wanted. Then, it got busted there too, but down stairs was still going on with DRC, which kicked a great set. The majority of people left and the people from out of town were obviously disappointed, I know I was. Even Love Generator in St. Louis (Feb. 11th) got busted before midnight. What's the funk'n deal with all these parties getting busted? I think people putting together parties should get their shit straight first and do it for the music, the people, and for the fun, and not "just" the money.

That's about it except for Mindflux coming up March 18 with DJ's King Bret from Digable Planets, GoodWill from Delaware, and of course more. Stay tuned massive...

DenX
Memphis, TN

To everyone here for the right reasons:

I've been around this Midwest scene for nearly three years now. I've attended several good parties, but very few excellent ones.

You see I just returned from FUK in



Milwaukee. This was billed as one of the best parties Milwaukee has ever seen. The line-up for this tour is nothing less than spectacular, the drug-free idea is phenomenal, the promoters, well, Drop Bass fucked up big.

This was originally supposed to be a limited ticket even in a nice setting. Instead it was entirely too crowded, too hot, and too expensive. The music wasn't loud enough, and I could tell that Kurt was worried about the men in blue. Everyone I talked to had all the same complaints. Not once did I hear, "GREAT PARTY!" All I heard were people complaining about the excessive crowding and drug use. Drop Bass needs to throw more parties like Karsten, that was an excellent party.

Props to PlastikProdukt for the idea. It could of, and should of been a great party. Thanks for trying.

I guess I'll just chalk this up as another learning experience. You can't have the large, expensive venue, or the lack of drugs with the mighty(?) Jethrox in charge, huh?

Dave Hilsheimer
Sun Prairie, WI

Dear Massive,

First of all, I'd like to say that your zine kicks the shit. We all appreciate you. Now, time for the real stuff. I haven't been in the scene very long, but I've been in it long enough to know that when I first came in, there was something special and now, it's dying fast. That special thing is called love and it's called vibe. Pure love and vibe. The drugs are killing that. It's no longer the three hour road trips to feel that positive energy, it's the three hour roadtrip to see how many hits of E we can get.

Sure you might be feeling great and in love, but it's a fake love, it's a chemical love. And what about the people who pay good money to come and dance and feel that energy but only get a bunch of junkies in a corner with goofy looks on their faces. It's not fair, not to those people and eventually to yourself.

Bring back the love. Each and every one of us need that pure vibe back, we need the energy, we need each other to do it. Take the drugs out and put the love back in. Peace and love everyone.

Chris Resnick
Bedford, IN

Exstasy

MDMA (methylenedioxymethamphetamine)

Basics:

What "exstasy" is is an amphetamine derivative rediscovered in the early 80's as a form of speed that had no official FDA classification and was therefore, technically, legal- a designer drug. Like MDA, the substance is considered a hallucinogen, though its primary action is physical, as opposed to the visual action of LSD.

-A reasonable dose is around 125 milligrams. High doses can cause bad reactions.

-Effects last from four to six hours.

-MDMA does not cause permanent damage to nerve cells, nor does it liquify the spine.

-MDMA rarely causes bad trips.

Often, though, what you are buying is actually a tableted mixture of amphetamines and opiates, speed and heroin being the most common combination. The fact that there are different "kinds" of ecstasy is the big tip off to it not being authentic; if you were consistently getting MDMA, the resultant experience would always be the same. What makes illicit drugs dangerous is that they are not regulated for purity, so you can never be sure just what you're getting or how much of it is in the tablet.

Too much heroin in an ecstasy tablet can make you violently sick. Take a close look at your X before you swallow it. If there are visible brown grains in it, it is suggested that you snap it in half and take one of them. If in thirty to forty-five minutes you don't feel nauseous, go ahead and take the rest. If you do, toss the rest. Actually, it's always a good idea to snap your X and only do half of it to make sure it's safe.

Obviously if you bought ten tablets from the same guy on the same night you probably only need to test one of them. But don't let some humanitarian fantasy of yours let you think that because your best friend sold this to you it's okay. The dealers usually don't make the stuff.

Amphetamines work by stimulating the brain and the central nervous system. Electrical impulses come in from the rest of your body, your eyes, ears, fingertips, etc, and are sent by nerve cells to the brain. These nerve cells form a long chain up to the central nervous system, and they communicate the information to one another through chemical impulses called neurotransmitter. Amphetamines tell your body to make more of these neuro-

transmitter. So really the boost you get is simply from the over production of a chemical naturally occurring in

your body. When you come down, your central nervous system is exhausted, causing the "crash" many people experience.

Help yourself out::

-Keep hydrated while your X-ing. Drink a lot of fluids, preferably water or juice.

-Take vitamin C. Vitamin C is helpful for the damaging effects of both amphetamines and opiates, and you can't overdose on it, so take plenty.

-Take MDMA on an empty stomach. You are less likely to feel sick if you haven't eaten within three hours before Xing.

-Don't combine MDMA with other non-hallucinogenic drugs. LSD is okay, but steer away from alcohol and other depressants.

-Be kind to yourself the next day. Kick back, be lazy, and be sure to eat something. Although you may not feel like it your body needs the nutrients, so be sure to have at least a small, nutritious meal, like a bagel and a salad. While you're at it, take a multi-vitamin.

What to do if you get sick:

Vomiting is a built-in defense mechanism designed to keep you alive. If you're throwing up, you've poisoned yourself. You've given your body something it won't chemically process because it thinks it would kill you.

-Drink as much water or juice as you possibly can. Herbal tea is a great if you can get some, because the warm water is usually easier to swallow. Also mint is a natural stomach soother, so if you can't get tea look for gum. Soda will do if there is nothing else but keep away from alcohol or coffee.

-If what made you sick was heroin, you're likely to be nauseous for up to ten hours. Anywhere from three to six is average, depending on how much heroin you ingested. Don't panic, eventually you'll get to feeling better.

Finally, remember that when you come down you're likely to be tired, irritable, and nervous, maybe even paranoid. Be around people you know and trust. Let someone else do the driving.

massive

interview and layout
by: john sin massive

PRODIGY

massive: Liam, how did you first get involved with the dance music scene?

liam: Well I was first into hip-hop around 1986 till 1989, and I guess that was the first form of music I was really into. I really liked the use of bass and rhythm in the hip-hop sound, and luckily it became something that white people in England were well accepted into, and I got a bit frustrated with the whole thing. I was actually in a hip-hop band called Cut To Kill. Nothing really happened- I think because we were white. I just got really frustrated. So I decided to go to a few clubs. At the end of 1989 was when I started to get into English rave type of music, and gradually I met Keith by going out a lot. In the clubs, hip-hop was about being moody, and the whole bad attitude vibe. The English rave scene was more about the music. It was much more social and happy scene. I decided just to get into it. With the music I took the elements I knew from hip-hop- rhythm and stuff, and then used some more techno-like analog sounds to create the Prodigy sound.

massive: How did Keith get into it? Was he also into the hip-hop scene before?

keith: No, I was actually into more rock. I was young, smoking drawl, and listening to Led Zeppelin; more mellow stuff. My dancing comes from the clubs. I went to more reggae oriented things. I used to go and enjoy skanking around, and that is where I got into the dancing and the rhythm.

massive: Liam, did you first start djing or were you creating music before?

liam: Umm, hold on, umm...

keith: Liam has his face stuffed with bagel.

<Laughter>

liam: First I was djing, mixing and stuff, and I actually entered a few competitions for scratch mixing hip-hop.

keith: And won a few.

liam: Yeah, I won a couple. Basically after that I decided to start writing music. I started up djing with the hip-hop scene, then writing hip-music. As I became more frustrated with the hip-hop scene, I started writing dance music. I was writing from the end of 1989 all the way till 1990. At the end of 1990 I had a record deal with XL recordings for The Prodigy.

massive: Did you have any "do it yourself" tracks that were done before you got hooked up with XL?

liam: All I did was one Cut To Kill 12" which came out on Ten Ten Records out of London. It was basically just like a hip-hop track. That was it really, just that one off. The first record on XL was Android. That was the first proper Prodigy record.

massive: How did you eventually get onto Mute Records?

liam: Well basically we were signed to Elektra Records about a year ago, they really didn't know what to do with us. Techno is quite a new thing in America, and it hasn't really picked up to a great success stage. You've got rock, country western, and rap as your three biggest forms of music. In England dance music is the biggest form of music. Elektra really didn't market the band correctly, and things just didn't happen. Basically we were glad to get off that label because then we got the record deal with Mute. We were really glad that they were into what we did, and for the right reasons.

massive: Through talking to people in Europe, I heard that "Music For The Jilted Generation" came out much earlier over there.

liam: Yeah, it was out in August.

massive: What took it so long to get to America?

liam: I think it was the confusion on whether Elektra was going to release the record or not. The problem was that Elektra didn't know what they wanted to do. Finally, we were hoping that they were going to let us go to a different record label. It was a bit annoying because a lot of stuff we are doing now is a bit newer than what is on Jilted. I guess it will be quite awhile before you will hear it- unless we can release something newer. We have 'Poison' off the Jilted album as the first US release- which is also the next UK release, and has a really good video to it. We are really excited about the whole song because it is quite a different sound for us. It is more of a hip-hop phase, and we are excited to see what it does.

massive: Who approached who when doing the song "Their Law" with Pop Will Eat Itself?

liam: I am really into the fusion between guitar music and dance music. I wouldn't say techno- because we aren't really a techno band. We really are just very open minded to the different styles of music. I thought it would be really exciting to collaborate with a guitar band. I think when we are on stage we play like a rock band. The energy we try to create is the like the energy of a rock band. So I thought the collaboration between Pop Will Eat Itself and The Prodigy would really work. Basically I am not really a great fan of Pop Will Eat Itself, but we played with them a few times at festivals in England, and we listened to the music and I said, "Yeah this will really work between the two bands."

PROD

MUSIC FOR THE JILTED



PHOTOS BY PAT POPE, STUART HAYGARTH, and JAMIE FRY

keith: They were good on stage as well. They had the presence and got the crowd going. Basically they came along and were playing a party atmosphere instead of staying in their usual rock category. They crossed over slightly more into the dance thing, and that is quite interesting.

massive: now that the criminal justice bill has been enacted, where do you see England's underground dance scene heading?

liam: Well, I think we have gone through a some big changes in the last two years. We saw the criminal justice bill gradually coming over a period of about two years.

keith: We saw it happen. We saw the bill about to happen! Because we played all the big parties, and we were going from one side of the country to the other. We could see the parties were getting suppressed. We could see the police involvement growing. The sound systems were being turned down by the police. So we just alerted people to it- before the bill even got passed- before it even got talked about. We sort of said, "Hey look guys you might come and see us, and it might be quiet. But it isn't us. It is the government. They are turning us down. They are playing with our music. All we want to do is give you a vibe, and give it to you loud and under a good atmosphere."

liam: We got really fed up with the whole thing! We are not a political band, but when someone tries to take the music and the scene away, it is frustrating. These are some of the reasons for the aggression behind the new album. We didn't want Music For The Jilted Generation to be the 'criminal justice album', but there is something in the criminal justice bill that affects everyone.

keith: Young and old. The thing is that they used the distress of the older generation to promote the bill as being good. "Listen, if we bring in the criminal justice bill we can stop all them parties that annoy you. We can stop all those new age travelers that annoy you. We can stop all the demon-

strations that stop you from getting to work in the morning. Because there are 10,000 people marching up the road. We stopped all that for you!" And everyone went, "Yeah, no more raves. No more of them bloody new age travelers with dreadlocks and their dogs. Oh, thank god for that!" But the thing is- if the government decided to build a road through thier back garden, or decided to build a big shopping mall on the boundaries of their property outside their lovely houses they live in, and then

"If people are saying, 'We don't want The Prodigy becoming pop-stars.' Don't worry because we won't"
- Liam Howlett

they say, "Hang on! I don't want this to happen. I don't want a shopping mall outside my house!" And they decided to stand up, and do something about it- they'll realize that the criminal justice bill also affects him! Because he is not allowed to protest about that. He has to sit down. He has to shut up, and he has to be quiet. And he has to suffer. Do you understand? It is frightening because these people don't realize it because they are being almost sweet talked. "Yeah this bill is brilliant. Because we are going to get rid of all those young hoodlums, rough yens, troublemakers, and gangsters. We are going to get rid of them all for good."

liam: I think the effects of the criminal justice bill will make the whole dance scene go back into the clubs. Slightly more underground and credible again. There aren't any big parties going on England- which isn't too much of a bad thing. There are lots of new things coming out. You've got different things coming out in different areas. Portishead is doing their thing. You also have Jungle- which is really big in

England. Basically you've got techno clubs and jungle clubs, and you can just pick what you want to do. It is quite good; I like it. The thing that makes me laugh a lot is the fact that Jungle hasn't come from the rave scene as it has in the states. In England it isn't a new thing- it has been around for three years now. The presence has just been building up- and I hope that doesn't kill it. It is the only true form of British music. Techno doesn't come from England. It comes from Germany mainly. All the best house tracks I must admit come from over here (USA). Jungle is something that is British. A lot of jungle in England revolves quite heavily around attitude, and I hope that doesn't strike it down over here.

massive: Would you say that the Prodigy had something to do with the jungle explosion in England?

liam: Yeah, we did! I believe we had a lot to do with the way the whole thing grew. I wouldn't say we have anything to do with what it is about now. I do like it and I have actually written some jungle tracks recently. To me jungle is the use of breakbeats, hip-hop beats sped up, and heavy bass lines. We were using these elements on the last album and this album. So I would definitely say that we are influenced by the jungle scene, and we were there when it started. I wouldn't say we started it, but we definitely had a lot to do with promoting it to it's growth. There are other elements such as the reggae- which to me isn't jungle- it's just the people in reggae trying to jump on the bandwagon. I have always been into hip-hop, and the rhythm of hip-hop has always been an inspiration. It always comes down to rhythm whether it is house or techno. It is all about the beat and what the beat does to you to make you dance. I just think breakbeats are more dancier then your average house beat.

massive: In America, the Rave scene is still pretty underground, but we always hear stories how parties in Europe are sponsored by big companies. I

massive

the prodigy

just wanted to know if you would like to expand on the thought that, as you said about Jilted, that you were going to take it back underground.

Liam: One thing about the rave scene is that you can't buy it. You can't put money into it to make it big. We did a party in Japan about five months ago, and a big company put about six billion pounds into this one show and it was absolutely massive. They called it a rave, and we actually played there along with loads of really commercial bands. As soon as I saw it I was like, "This isn't a rave! This is a pop concert!" They called it a rave because they wanted to cash in on what was happening in England. The rave scene comes from the underground warehouse scene in London. It comes from the party scene. It isn't about how much money is to be made. It's got to come from the underground.

massive: Do you think America is ready for more dance music?

Liam: When I think of American dance music, I think of C&C Music Factory. Commercial dance music. I think something can still be very big, but still be underground.

massive: Do you see anyone right now that catches your eye in the dance music scene? Any djs or live acts?

Liam: I really don't know. In England we have bands like Orbital who do shows. They are different than us. They are more of a techno band. We are more of a hard dance band. We are really into fusion. Fusion meaning we like to use the guitar sounds with the hip-hop beat with the acid sounds and using techno to take our music ahead. I can't really think of anyone who I would really think were similar to us. There are a lot of smaller bands in England though that do deserve more respect.

massive: What would you say to someone who would say that the Prodigy has sold out and is now exploiting the music rather than keeping it underground?

Keith: I would tell anyone who would say this to come to a live show. We are not like a band that has been put together by a record company. We aren't mass produced.

Liam: I think that is quite obvious from the fact that we didn't sell any records when we were on Elektra records. Yeah, okay, Mute Records is bigger, but is a much more credible record label. In England we signed to a very small label, XL Recordings. This record label isn't a major label; it is a very small label. I just can't believe people would say that. Because what do we do? We are a band. We want to play live. We are only allowed to play once a year in America. Why? Because we are underground. We really want to come over and play our music for people. I sit in my bedroom and write music. I write music for my own pleasure, and other people enjoy it too. Why not let other people enjoy it? We don't want to ever become a pop band. If people are saying, "I don't want the Prodigy becoming popstars." Don't worry- we won't. We are into hard music that a certain group of people enjoy.

Keith: It is hard for people our age who listen to the music to understand the music industry. None of us really understand it fully. I think it is blatantly obvious, especially if you come and see a show, that it isn't something produced for middle aged married couples to stand hand in hand and clapping at the end of each song. The music is very hard, very fast, and if someone would go to our gigs they would notice that everything changes because it is so intense. Leeroy and myself aren't professionally trained dancers. We aren't C&C Music Factory type dancers. The MC is not an abusive rapper shouting at the crowd. It is a whole new concept. That is us, that is the Prodigy, that is a performance of the nineties. There is a lot of energy and aggression, but not violent aggression, that comes out of the music. Put it this way- we aren't going to have any married couples at our gigs, and we aren't going to have any children. I just can't see any parent in the world wanting their children to come to one of our gigs! If we wanted to be popstars we could have done it a very long time ago. People don't realize that in the four years we have been together now we have done

every party in Europe there is! We'll play on a Friday night at Vision in front of 40,000 people, and the next day do Perfection for 20,000 people. I mean- that is 60,000 people that a very small little band has managed to play in front of. Most major dance acts go on Top Of The Pops. Even Carl Cox was on that. Every single dance act has been on Top Of The Pops except us! It is very frustrating when someone comes up to you and tells you that you have "sold out". We will play for very small amounts of money in order to play in front of the right people! We are very conscientious on how we come across to the people who listen to our music. We try to stay close to our audience. We never have bouncers and security guards- we never arrive in a limo. We arrive in a taxi! Me and Liam have waited a half hour outside of where we were supposed to play- just to get in! We don't have people shouting, "Here comes the band, get out of the way!" We strive so hard to be down to Earth with people.

massive: Now the question we have all been waiting for, could you give me a run down on the equipment you use?

Liam: Okay, sure. I use a Roland W-30 sequencer and sampler to record on to. It is basically a 16 track sequencer. I just bought an Apple Macintosh which I haven't used yet. I bought that. I also got an S-1100, CD-3000, two Roland tb-303s, Juno 106, Roland 909, 808, Minimoog, Roland JD-990, Emu-Vintage Key, Emu-Weld, Quazar Bass Station, Sequential Circuits Pro 1, Maxi 32-track mixer, and quite a lot of analog equipment really.

massive: Where do you see the Prodigy going now, and into the future?

Liam: Well, now that we are with Mute, we hope to release some more tracks that are along the same line as Music For The Jilted Generation. Back in England I have some jungle tracks that I would like to put out. We will also be touring North America sometime in the coming months.

For more information Contact:
E-Mail - 'mute@mute.com'



massive

miss djax

interview by mike dearborn
design by brad

saskia slegers

(Massive): Give us a brief history of Djax Records...when it was started and why?

(Saskia): I started Djax in 1989 because I wanted to give new artists a chance. I also have a rap label on which I release Dutch rap groups.

(Massive): How did you become a DJ and how long have you been a DJ?

(Saskia): I started working as a DJ when I was 17 years old in a small bar in Eindhoven. I played all kinds of dance music like funk, soul, reggae, rap, etc. Then I stopped DJing for a couple years and picked it up again in 1991 when I started playing at raves and clubs all over the world.

(Massive): You have been in the underground scene for a while now, do you think it is changing for the better or for the worse?

(Saskia): The underground scene will (luckily) always be there...but it always changes because alot of labels and producers cannot manage to stay underground...they get commercialized.

Also...real underground parties are hard to find at the moment.

(Massive): How do you feel when you see groups like 2 Unlimited and Technotronic getting billed as authentic and real techno?

(Saskia): It feels shite and I used to get very angry about it...but now I don't bother anymore.

(Massive): Who are your favorite producers and DJ's?

(Saskia): Mike Dearborn, Jeff Mills, DJ Skull, Richie Hawtin, Robert Hood.

(Massive): What style of music do you prefer to play/listen to?

(Saskia): I like to play underground acid and techno. From

groovy stuff to harder, mental stuff.

At home, I haven't much time to listen to anything but demo tapes. But, if I do have time left, I like to listen to ambient.

(Massive): You have been credited with reviving the Chicago sound...how do you feel about that?

(Saskia): It feels good that people are aware of the fact that I did alot for the Chicago scene which was hardly alive at the time.

(Massive): Since you have signed me and other artists like Paul Johnson and DJ Skull, it seems like labels are "jumping on the bandwagon" with the Chicago sound...what are your feelings about that?

(Saskia): These things always happen. Especially when you are an innovative label that tries to do something new or give new artists/sounds a chance. First, everybody think

you are crazy and when they see it's going well, they wanna "jump on the bandwagon" and make profits out of what you built up.

After having my label for six years, I am getting used to it.

(Massive): How do you feel about all the records being released with nothing but samples of other peoples records and simple drum programming? Do you feel this a lack of creativity?

(Saskia): It's not only a lack of creativity from the artists (they wanna make quick money) but also a lack of searching for quality from the labels. The labels are so greedy that they are willing to



djax up beats

release everything and everybody just to HAVE it. This is a very bad thing because it has also happened in Europe...every fucking track (bad or shite) is getting released! It's getting worn out...too many shit labels...too many shit productions. How long will it last?

(Massive): How do you like DJing in the US as opposed to Europe?

(Saskia): In Europe there are many more raves and clubs to play at. Usually, they're well organized and they pay a good price. I also like to play in America, but there are more problems about the money and travel/hotel costs.

(Massive): What does the future hold for Djax?

(Saskia): Djax will go it's own way. Underground and searching for new sounds forever!

spotlight: Charles Noel

aka Monochrome...

MASSIVE: So, tell us, the loyal readers, how this all came to be, and what do you mean to accomplish?

The Fusion series itself was an idea of mine about November of 93'. This was a weird time, cause I used to be in a techno band (for lack of a better word) with a few friends of mine- Todd Sines (enhanced/xtract) and Titonton. The band was called Body Release, and we had been playing for about 2 years. We had gigs at least every month for that time. Body Release had broken up about 6 months before I got this idea. The main reason for the breakup was that each of us were starting to "drift from each other" musically. So it was getting harder to collaborate on stuff. Todd was getting into Detroit, and some IDM stuff. Titonton and I were BIG time fans of breakbeat, especially the stuff comin' from Reinforced. Titonton was also spinnin' a lot of that "new" Chi-town sounding house (Casual records stuff). So we were all still making music, but for the most part- seperately. This was a big problem for me, cause it seemed that we were all still making good music, but the main difference now was nobody was hearing it, except for the demos Todd was sending out. Not only this, but I knew of a few others who were in similar situations. So one fine day I had this idea that would get me and the others heard, as well as us hearing each other. This would also get me involved, rather than my usual go to raves and go home. This would help me be active again, so after a few months of planning, and seeing how others felt about this idea of a performing artist compilation, I put the idea into motion. That was about a year ago. The name basically was the best thing I could think of at the time. It's a pretty typical name, I wish I would have put more thought into it.. But never the less it seems to fit my intention- which is to get people to realize that there is a lot of good music being made, that is not being heard, not to make money. Which- that part has worked. I/ we have not made any money. I wish I could pay people for givin' up their tracks, but even though the tape is dirt cheap, the sales are way to low. Also a lot of p.a.s don't really know each other. I think the Fusion series has helped us unify more as p.a.s. I also have been trying to get designers involved too. I did the first cover. Kingsize did the second. I have 2 local designers doing the covers for 03/04 too, but I would like to get others into as well. Another thing that the tape has done, is get labels interested in what these p.a.s are doin'. Richie Hawtin has called Litho, and asked him for a demo of his stuff. Dan Curtin has signed Titonton, who has his first e.p. due out in April. Claude Young and DJ Shake both really liked the tape, and have shown interest in Litho. Shake says he will possibly have some remix work for me in the future. So, hopefully Fusion 03/04 will have the same reaction as 02. 03/04 are due out in a couple of weeks. Sort of a double release.

MASSIVE: Impressive... any other developments?

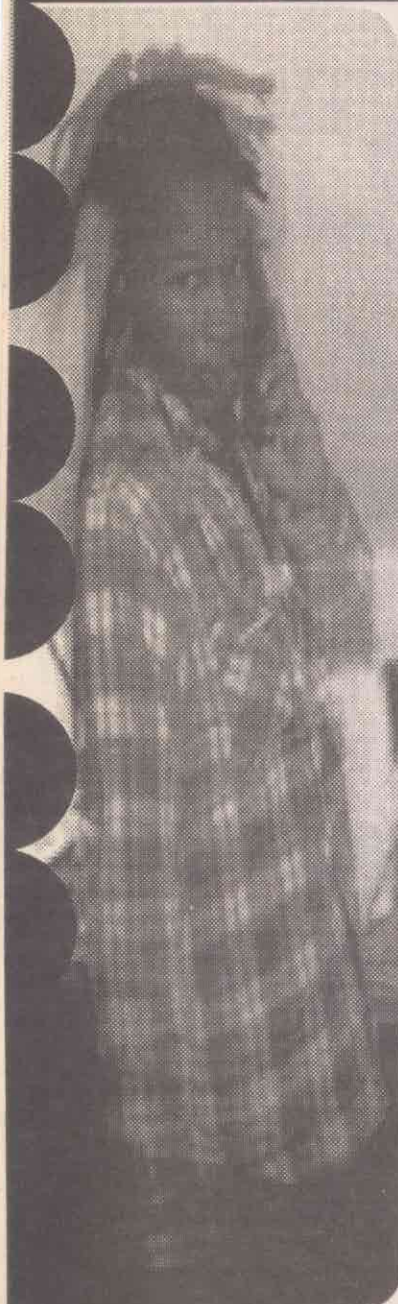
With the creation of this series, I also started a label: the 21/22 corporation- which I also released some of my own tracks on vinyl on. A few are on Fusion 02.

MASSIVE: So, tell the many single rave-types a little about yourself... let's cop this mag as a 'Singles' for Ravers....

Stats: I'm 24. I graduated from the Ohio State University last quarter. My degree was in fine arts (media arts). I basically use computers to make art. I am from Trenton NJ, but my family moved to Columbus, OH in 1979. I don't have a real job yet. I work in a restaurant downtown, as a barback. Currently wrekin' shit with my cru (ele mental). Current goals: Ideally I would like to be able to make records to support myself for a while at least. That doesn't look realistic at this point though.... I would like to have a graphic design job, cause I really like using the computer to do that stuff. (that sounds kinda dumb) I'd like to get signed, so I don't have to do it myself. Possible grad school in the future....find a woman.....hangin' wit my friends/mommy (she likes raves)....travel around the world, and meet people.

MASSIVE: What aural examples can you give.... what tickles you from below (not that low).

I like listening to different types of stuff, but I mostly listen to jungle. I am highly influenced by the intelligent/ambient jungle, but I like a lot of hard drum&bass stuff too. Reinforced is my fave label. I'm down wit Metalheads, Good Looking, Juice Box, and Tom&Jerry too. I have been spinning since about 86', mostly hiphop back then. I spin jungle now, mostly off the above named labels. I have been making music since about 89'. I started out doing hiphop loops and stuff like that, then I got into industrial a little. Then got into techno in late 91'. I was in Body Release with Titonton and Todd Sines for about a year and a half. now i m doing my



RAMos and Monochrome Performing

ele mental

own thing- the 21/22 Corporation and doing the Fusion series. Most of my music is jungle, but I like to experiment in different realms. I have one record out, its doing OK (I hope). I hope to have another out this summer. I just played my first live solo show at minimal state- which was a great party. Hopefully more live p.a.'s for me in the future.

MASSIVE: Satisfy the gearheads...

I don't have very much equipment. On all my tracks on fusion 02, I only use a roland w-30. The only other equipment I have is a Korg dsm-1 sampling module, and a Digtech dsp 128 plus effect processor. If I ever start making any money I would like to get more stuff.

MASSIVE: What, for the record, is your view on the 'State O' Tings?

I, for the most part, am really optimistic about what is going on here in the mid-west. I think we have a really unique, and eclectic scene- which is really nice, cause as much as I love jungle, i don't want to hear it all night. It's cool to go to a party and hear a variety of stuff. This is a similar feature I have tried to put into the Fusion series- variety. Another good thing we have going on is "vibe". I think in general most of the people in the Mid-west going to raves are very easy going, and approachable. I think this is another important thing to have at a party. It makes traveling 6+ hours worth it. I have had people who I have never seen come up to me and tell me they like my music. That is cool. I like knowing that people are not afraid to come up and talk to me, because of what I look like, or whatever.

MASSIVE: Any complaints?

Toooo maaanny parties. Every weekend there are 5-6 parties. One reason I don't like this is that it causes competition between promoters, not to mention me missing some good parties. But it would be nice if there were a way to coordinate all the parties, that would help some parties turn out, and etc. Another thing that sort of bothers me is people who always ask me for free tapes. Don't get me wrong, I'm not bitching, but sometimes it gets out of hand. One example of this sort of thing is when we (elemental) threw Sno-Ball in Jan 94. We pretty much tried to throw a good, cheap, party that everyone could enjoy. We had Bill-e-Bob, Dieselboy, and a few others. We charged only 3 dollars. We had people who would not even pay this! They still wanted to get in for free. Needless to say, the Nitrous guy made more money than us (we actually lost 20%). Stuff like that happens with the tapes too. The average mix tape is 10-12 bucks, I sell fusion for \$5!... and people still want to get around buying it. I'm not mad at these people, but I would like people to be strait-up with me. If they don't like the tape, they should say, 'Hey man I don't want your dumb tape'. Last but not least, the drugs. I personally don't do anything, but I don't mind when people do. I just wish people would learn to control it. It's getting better, but it's still a problem from time to time. I don't think I need to give ya an example of this...

Submissions for the Fusion series are greatly accepted... as well as orders.
Contact:

cfnoel@freenet.columbus.oh.us
fone:614.299.9529
elemental voice:614.470.0929

ele mental is not a group. it is not a promotion company. it is not a music collective. it is not a bunch of dj's. it is not a design studio, it is more than all of this...ele mental is a feeling, created by a group of friends/ collaborators who just happen to be centered (but by no means limited to) the columbus, ohio area.

history.

ele mental began (as it remains today) as a loose collective...coming together early in 1993, having resulted from a revelation of common goals and common aesthetic sensibilities...and the accidental realization of the importance of technology in our lives and the profound changes which it was causing; a growing knowledge of the importance of the PEOPLE behind the cold electronics and synthetic bytes which filled our lives. BODY RELEASE gave life to this spirit...playing their genre-crossing techno music at parties across the midwest. parties of our own were thrown, big and small, to celebrate the union of technology and dance. trips were made; to chicago, cleveland, detroit, new york and everywhere in between...slowly putting the pieces of the puzzle together. 94 was spent absorbing all of this. designs were made...ideas were hatched...new friends came along...compilation tapes came out....

now...records by some of us, bigger parties, a growing knowledge of friendship (old and new), a growing knowledge of technology, and a growing recognition by others who support our efforts to try to bring all these things together.

soon a magazine, more compilation tapes, a stronger net presence, and a mailing list...continuing the project which is now over 2 years in the making.

purpose.

we want to bring design and music one step closer to each other. we want unknown electronic (and other) music to be heard. we want to sing the praises of detroit, chicago, london, and every influential city and artist in between. we want to try to keep history alive. we want to use old technology in a new way. we want to use new technology in old ways. we want to keep the lines of communication strong between all of us. we believe in the power of the image and the written word. we believe in WORKING for equality and tolerance, not in a magic solution.

we want to change our immediate world, in the hope of helping to bring about a better one. we believe in the unity of movement, thought, and sound.

if this makes sense to you...you are ele mental.

primary contact ele mental's...email:
eluna@bronze.coil.com
ramos.15@osu.edu
cfnoel@freenet.columbus.ohio.us
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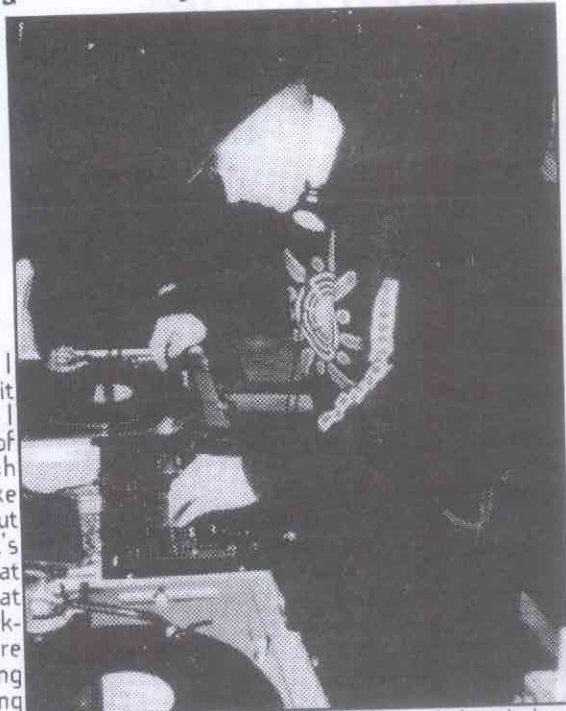
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Efex

djefxchicagotrancemastermind



Brad: Give the prying public a little background on mega superstar DJ Efex.

Efex: As far back as I can remember I always tended to run against the mainstream. I was never into what everyone else was into. I was always considered the oddball. I was inspired by the quote 'Be Yourself' - and it had the orange surrounded by all the apples. At the same time I got along with everyone, though - I just wasn't very social - getting into team things, or trying to be popular any garbage like that... I was always into just doing my own thing. Around about high school I got into skateboarding and that rocked. My musical background was a lot of industrial, punk, and ska. I'm 22 now - and so many months past November 8, 1994 (birthday hint).

Brad: So when did you discover the techno/rave culture?

Efex: I started getting into techno before I had any idea about raves. That would probably be around the late summer of '91. I honestly don't recall how or where I discovered it - but, one of my friends back in my skateboarding days was into hip hop and had turntables. Hip hop wasn't really appealing to me then, I basically stuck to industrial. The thing that I thought was really cool was when my friend would scratch and do tricks - and we would all sit around and try to learn to do the same. A few months later I came across the opportunity to buy a mixing system and bought it and started picking up records at Gramophone and Hot Jams in Chicago. I was still oblivious to any rave parties, but the music I was buying was a lot of old house and '88/'89 Chicago acid house stuff. I was having a lot of fun mixing between what I had, and basically taught myself how to mix records based on what I had learned from my friend. House seems to be the easiest stuff to learn how to mix, because it is made just for that - it's made to mix. So starting with House really got me going because it was so easy. Then I started picking up techno tracks, and needless to say they blew my mind - here was a music with no lyrics, grungey keyboards - I wondered 'Who would write music like this?' it

was just really bizarre music. I was just really stoked because it was different than house - so I was buying more and more of these techno records, which were mostly commercial, like Apotheosis and 2 Unlimited - but that was all they had to buy. It's funny, because I thought that stuff was the shit. Then I was at this skate demo at a skate park - and I remember being there when the guy who was running this thing got on the mic during a break and mentioned that they had went to a rave party the night before - and me and my friends were like, 'What the hell is a rave party?' and eventually someone explained the whole concept of raves as these giant all night dance parties that happened downtown where people just go and dance all night to techno music. I was like 'Whoa - that's nuts!'.

Brad: So what was your first party?

Efex: It was 'Tempest' up in Milwaukee in October of '92. It was so odd, because I was with my friends, and we going to go to a party in Chicago called 'Rave-o-Lution' on the same night in Chicago - and it's like 10 at night already - which is usually the time that you'd be heading home, cuz I was just a kid with no life. So we ended up calling a friend who went to parties all the time because he would know what was good or safe, because sometimes they got busted and he was telling us that there was a better party going on up in Milwaukee. At first, I was kinda pissed, because it was like, 'How would he know? The party isn't even going on yet and worse yet, you couldn't just go and check it out, you had to go to some thing called a map point.' I thought this was a really twisted system. So, we were on our way to Milwaukee and I was freaking out because here we were, at 11 at night driving to Milwaukee, and my mom's at home thinking I'm staying over at some friend's house... But when we got there, it was amazing. Here I was, listening to music that was nothing like what I had at home, hundreds of people dancing, I must have had

Halloween bags full of candy handed to me, along with being plastered with grocery stickers... the next day I had enough dirt in my nostrils to make my vacuum cleaner jealous. But, we ended up staying all night, dancing, and having a great time - a lot of times during the night, I had to stop myself and wonder where these guys were getting this music from... I was hearing all kinds of acid tracks and stuff that I just couldn't believe someone would write - or even make or sell. A whole new world was opened up and exposed to me. Again, the thing that shocked me the most, next to the fact that this music was even made, but the fact that it was made without lyrics and words - because all my life everything I heard had them.

Brad: So, how have you evolved since you first began?

Efex: It took me a good 4 or 5 months to get mixing down well - with house records. It became a very obsessive habit. I would go to work, and come home about 2 or 3 in the afternoon and would just mix records until 9 or 10 at night. When I got house down, I began mixing techno - which is a lot more complex because there is a lot more to it than just matching beats. There are a lot of songs that you can match beats with each other and they just don't sound right. But you know this, because you're a DJ (laughing all around in a DJ brotherhood manner). Some songs didn't break, others you couldn't mix out of because it didn't sound right, etc. I had a very strong gabber phase. The parties

I was going to at the time palyed a lot of hardcore music- nothing like hardcore is now, but it was basically the speed of what trance is now- but a lot of heavy, Juno 1 techno- if you know your keyboards.... but I'm getting side-tracked here, because I tied my shoe...

Brad: Juno 1

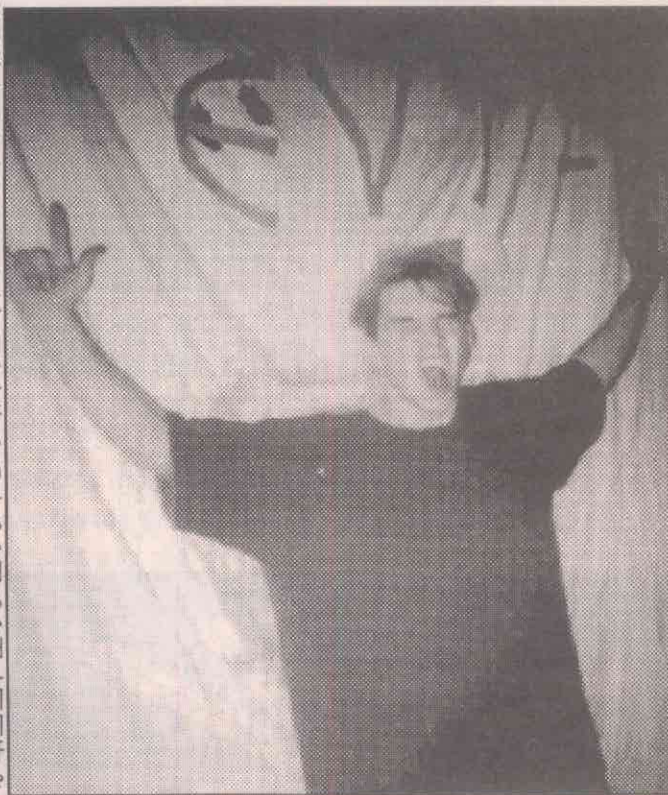
Efex: Oh, yeah, I had this gabber phase for awhile. Mixing hardcore was a whole new level of mixing because everything was so much faster and different. The speed of the music was something to adjust to because if you're mixing slow music and the record goes off, you can fix it easily, whereas if you're mixing fast music and it goes off, you have to catch it fast to make it unnoticeable. It's something you have to train your ear to- that when the sound in the speaker and the sound in the headphone go off, which record is doing what.. So, my gabber tastes lasted for awhile, but I started getting into the German hardcore because the 909 kick, after awhile, was getting kind of repetitive to me because all the songs sounded the same with the exception of different samples between songs. So, I was going more towards the German speedcore and hard acid, whcih I thought was incredible. It was so more experimental and different and none of it sounded the same- so I was really into that, as well as some other horizons, well into the end of last year. As of today, I still respect it and love it, but I probably wouldn't play it at parties because hardcore evolved, but it's to fast- at least the stuff I like- and it would wear people out to quickly. It's made now, it seems, less to dance to than it is for letting out aggression. I just can't see a normal person going all night to 230 BPM's. You'd have to be on some serious drugs to do that.

Brad: So what would you say you spin now?

Efex: As much as I've gone through my phases of music, I've always had a thing for trance. It took me about a year to realize that was what I really liked, because in a lot of old songs that I had, there were trancey parts that stood out- but I never said 'Oh, this is trancey'. I always had an ear for trance, and ended up getting into all kinds of trance- be it spacey or emotional, or whatever. Now, tribal trance has really caught my attention- I've always liked a tribal sound behind trance. I played it out at parties and it is received really well- so tribal fuckin' rocks.

Brad: What's your opinion on the current party and music scene in the Midwest?

Efex: Well, I'm not going to say this because I live here, but based on what I've heard from all around from people coast to coast and people that I work with and order from, like Ron D. Core in California, a friend in Texas, and elsewhere, but the Midwest is the only place left, as far as the music scene goes, where people can go to parties and here any form of music. I think the reason



is because we've got so many cities so close together- Minneapolis, Madison, Milwaukee, Chicago, St. Louis, as well as parties in Iowa and Indiana, as well. So, we've got a lot of people from a lot of places with a lot of styles. The parties on the coasts are undoubtedly bigger, but from what I've heard and seen- the music varies very little throughout the night everywhere else- which is mostly house. On the east coast, you'll have breaks getting played- but nothing like how it is in Chicago. Friends of mine have come back from San Francisco and basically said that it was mostly house and San Francisco breaks all night long. I agree that house should be everywhere, because it is the biggest element of our music, but as far as the Midwest goes, you can get your Trance, Hardcore, Breaks- and so on that you can't get everywhere else. You may still get some hardcore in New York or some breaks on the East coast, but for the most part, the Midwest has the most

variation. There are so many DJ's in the midwest right now that either spin out or don't spin parties and eventually will- if you live in the Midwest and want to hear a specific sound, you will eventually hear it, whereas, elsewhere, the chances are slimmer.

Brad: What qualities make a good DJ?

Efex: As far as spinning parties, knowing what the crowd wants to hear is definately needed if you're going to spin in front of a crowd of people. If you've got a good time slot to spin in front of a crowd of people, a good thing to know is to keep a good vibe going that is what the crowd wants to hear- what record combinations to use to build and build a vibe. Some people will go on and spin what they want to hear and what they like. I've seen it kill a crowd completely and I've seen it bring the crowd into pure bliss- it can go both ways. On the other hand, depending on what style you spin and what style party you're at- obviously I couldn't give you all the odds and evens for what elements to have for that specific party. As far as just spinning on your own- good sources of where you get your music is an obvious element.

Brad: What, in your opinion, artists and labels are doing the most innovative material?

Efex: Well, for me, I have the most appreciation for just about anything and everything that is coming out of Germany and the UK right now. I always have leaned on trance as my favorite and older German trance is by far, the most intelligent music I have ever experienced. There are so many artists out there that are not just trying to push out commercial tracks. As far as record labels go, I prefer to avoid the popular ones. Like, I said before, I like to avoid the mainstream. A lot of the popular labels in the rave culture that a lot of DJ's buy, I tend to lean away from, because they're popular. I tend to stay away from that, so I go more for the less known and experimental stuff- which can be a 50/50 thing where it can be really, really good or it can really suck. I currently order directly from Watts like a lot of DJ's do, but I also have a friend in Frankfurt that I order from once and awhile. He'll send over stuff that doesn't leave the country a lot, so I get a lot of opportunities to play music that's never been heard over here before. What's really odd is the stuff that doesn't leave the country is usually better than the stuff that does- on these weird record labels over there like (odd undecipherable german

names). A lot of good tribal stuff I get now comes out of Italy, which is funny, because when me and Jeff (Tron) used to order, we'd knock Italian stuff because a lot of it was so dumb... now a lot of it is actually really great.

Brad: So, in all the parties you've played at, what or where did you get your best crowd response or cool experience as a DJ?

Efex: I can't really put my finger on which was the best or not, but I remember the first party I spun at- 'One' in Milwaukee in June of '93. I spun two sets there- the first set I spun, I was the first DJ of the night, and it was intense, ballistic hardcore. I remember that the cops came in, and I thought the party was getting shut down, so I just sped the music up faster and faster- up to like 240 bpm. People were just roaring and screaming and having a blast and the cops ended up just asking to get it turned down. But, I played trance set early that morning and that too had a great response- I played a lot of records I had for a long time. I prepared for that party to bring all my trance records that I thought were great and put them together into a set that was songs that I thought were great. A lot of people were screaming and cheering- and that, to me, makes me feel really good

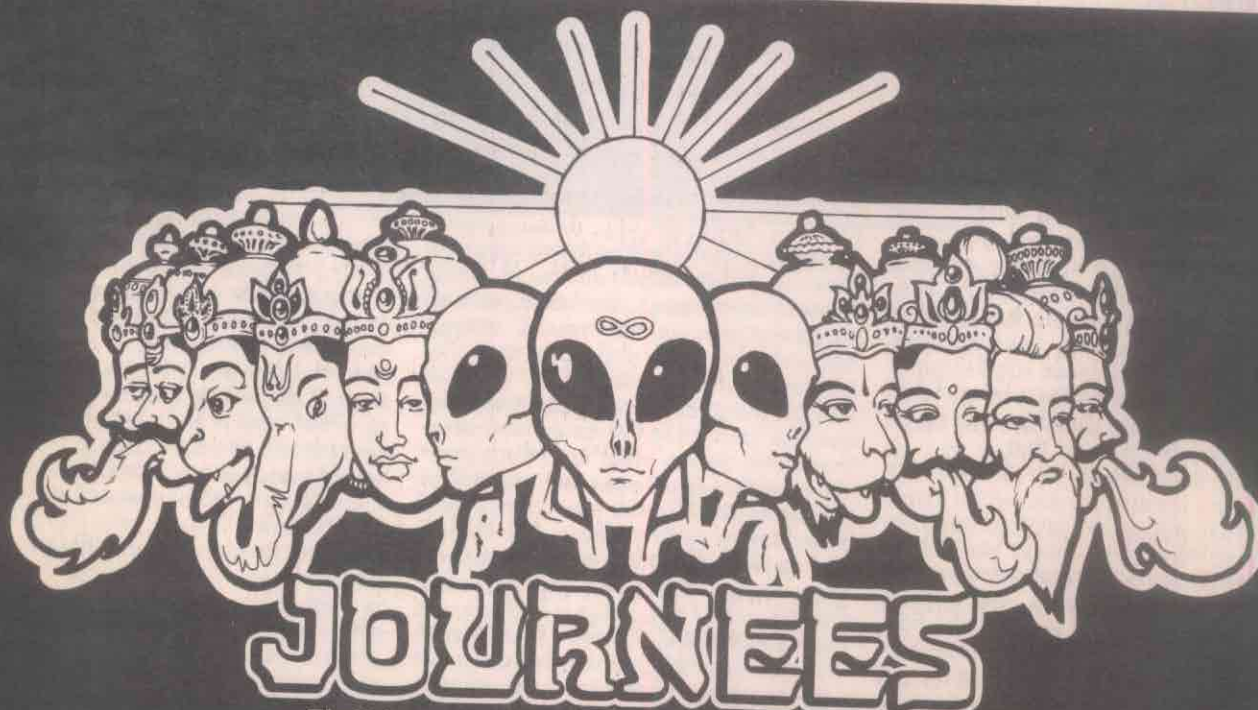
because I know that doing something right. Another good time was at Venus, up in Appleton, Wisconsin- it was a hardcore party, but I think I kinda lost control of my set. I started out with



slower hardcore- but like, a half an hour into the set, I used the C-Tank 'Nightmares Are a Reality' record- which, for those of you that don't know, is a crazy record. I ended up playing both tracks on there as fast I could, along with some 33rpm records at 45rpm- which ranged from 220 to 250 bpm. What was bizarre about it was

that people kept up! If I may quote Tommie Sunshine, he said 'The last time I danced as hard as that was at Storm Rave'. I don't know much about Storm Rave (New York), but it sounds pretty crazy- I've heard from people that went to it that it was the hardest party they had ever been to because the music was just so fast. I just kept going faster and faster, just waiting for people to tire out- and they never did. Just recently I had a good crowd response at Deep Freeze in Madison- a lot of that had to do with Woody McBride MC'ing for me and a lot of what he was saying was getting the crowd going. Then we had to stop because the police had showed up, but said that everything was OK and to have a good time... so when the people heard that- it just made everyone happy because there was no insecurity or fear of it getting shut down. So, after Woody announced that, people just exploded- the vibe there was a thick as mud. I still hear people talking about that as the best party they had ever been to. The people cheered all night for everyone who performed there- Jetstream, John Acquiviva, everyone who spun got a massive crowd response.

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dbx

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aaron bennett sits down with the master of minimalism, dan bell.



(Massive): How did you get your start in electronic music and who were your early influences?

(DBX): The way I got started in it was that I was living in Canada at the time. I had a grandmother who had a cottage off of Lake Huron and so we could pick up all the radio signals from Detroit. There was one show I used to listen to called the Midnight Funk Association with the Electrifying Mojo. This was back around 84, 85 when I was about 16 years old. He played a lot of Kraftwerk, Parliament, stuff like that. I got really into that, and I always brought the tapes back after the summer to play for my friends who didn't like any of the stuff. I always really liked that sort of music and everything. I went on to do music, mostly hip hop stuff. It wasn't until college that I started making trips down to Detroit because I heard about the techno music scene. I came down, checked it out, and really enjoyed it. I kept making trips down and soon I met Richie (Hawtin) who was spinning at the Shelter at that time. One night I went early and we got to talking and we hit it off really well. He said he was thinking of starting a label and could I send him a tape. I said sure and sent him a tape the next day when I got back. He liked it because it had a lot of acid, 303 type stuff on it which at that time no one else was doing. We met up a few weeks later in London, Ontario and we did a track called Technarchy and we formed a duo called Cybersonik. We put a record out and it sold approximately 15,000 copies. It was my biggest record and I haven't had anything like that since (laughs). But, at that time you could sell a lot more of a records when there were 5 Detroit labels as opposed to 40. The people who influenced me at the beginning was Kraftwerk who was a big influence. Later on it was Juan Atkins and Derrick May. I also liked a lot of the Chicago stuff like Steve Poindexter, Ron Trent, Mike Dunn and the stuff from Phuture.

(Massive): What separates what you are doing now with your music than what you were doing 5 years ago??

(DBX): I got sort of sidetracked on some projects like Cybersonik and everything where we were trying to get an American record deal with CBS. We were trying to make it more likable to a certain segment of the audience. And once we sort of got a taste of the major label business in the US, we definately didn't want any of it. So thats when Rich and I

both decided to stop Cybersonik. I would go my way and concentrate on my stuff which was the distribution and my label Accelerate, and he would work on his Plastikman stuff. At that point, I was able to go back to my original style and develop it again, so I've kept on developing this one style over the past few years. That's what I'm going to stick with for a long time. It took a long time to get there and sound like it does. It's really stripped down, but there's a lot more to it. It's a lot more difficult to make a track like that than to make a track with all these layers and stuff. That's what I started out doing, was always having lots of layers of stuff going on and that's easy. The stuff I work with now, it's a lot more difficult.

(Massive): Obviously, your style would be characterized as being quite minimal. What would be a difference between your style of minimalism versus let's say a Rob Hood track??

(DBX): Well, lots of people say that our styles are somewhat similar. Rob and I sort of came up the same way. He came up after Jeff and Mike at UR and I came up after Rich and John at -8. We both sort of had been in the background developing our styles. Some of the stuff is similar and some isn't. I think Rob concentrates more on the textures of the sounds. He emphasizes the sounds more than I do. I'm more into range and more drums and stuff like that. More of a street feel. But, I think we have some of the same ideas.

(Massive): What projects are you currently working on at the moment??

(DBX): Well, I'm working on a

double 12" for Tresor in Germany. I'm also working on some stuff for my own label, Accelerate, and for Peacefrog in the UK. Those are my three main outlets for my music. The European stuff I always try to make a little more techno while the Accelerate stuff is aimed more at like street jocks. Other projects would include distribution that I'm doing now which is probably the second largest distributor in the US for techno music. We're also setting up an extensive mail order service.

I'm also starting a label to go along with the distribution which I hope will be called Seventh City Records. I think the first release will be by Claude Young.

(Massive): Who are some current and up and coming producers that you enjoy listening to??



(DBX): I like Paul Johnson...I like a lot of the Chicago guys. Louis Bell, DJ Sneak. People like that. I also like Rob Hood, Jeff Mills. Those releases, I look forward to the most and I play them a lot. Boo Williams is another one I like.

(Massive): What's been the biggest reward you have gotten out of working in the techno scene and what's made you happiest in working in it??

(DBX): I guess the thing that makes you happiest is that you can do what you want and make a living by it. That's very satisfying. The other thing is getting to travel and meet people. That's a big part of it too.

(Massive): What do you think of the future of techno and what direction do you see it going in??

(DBX): I guess when you're talking about the future you just sort of look at current trends and look at those trends to be expanded or extended. Techno really hasn't had a solid base ever in the US whereas house and hip hop have. But, I think a solid base for techno will develop in the US. It won't be just a big city thing anymore. It's going to spread to a lot of smaller cities and a lot of pockets throughout the US. I see the Midwest as getting stronger and stronger because we deal with probably twenty record stores between Cleveland and Minneapolis. It's very strong and hopefully we can just expand on that through mail order and college radio stations and whatever. But, I'm really optimistic towards success in the US. I think to me it's most important that the music is exposed in the US so that it just doesn't become a European thing. Things in the US...once people grab a hold of it, they just don't let go and they will stay with a type of music for a long time. There is always lots of trends in Europe and something can overtake something else. But, in the US, if you establish a solid base, it's not going to go anywhere for a while. The music will just develop. That's the good thing about American music is that music has really developed in this country whereas in Europe they sort of just look at what we're doing and say "Oh okay, we'll do that." Just make some minor adjustments or whatever. But, this is really where the music has developed...in Detroit and in Chicago.



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Whats up with Mike?

An Ultra-Intimate time with Mike Dearborn

What's been up since our last interview (August 94)?

The usual, school and travelling. I released an EP titled 'Unpredictable' in September and I just had my double pack released this last month (February).

Since you've been spinning more in the U.S., how would you compare the different scenes (i.e. East Coast, Midwest)?

I have only done a few things on the East coast up 'til now, but I must say I didn't like it too much. I can't judge everything on the few few experiences, but the vibe at the parties there is strange- more people sit in the middle of the dance floor than dance and it seems a lot of the people are more focused on OTHER things- opposed to the muzik. The Midwest is really great. I love to spin around here- especially Chi-town. I feel so much more crowd involvement and interaction. A lot of people may not be able to tell me what records I played, but I feel they're still more into the music than other things.

How do you feel about so many people trying to organize parties now?

Well, as long as they are giving QUALITY events and are genuinely trying to please the public, it's cool. But the people who are trying to SUCK as much money out of it as possible without consideration for the people or the music, that's where I have a problem.

Seeing that you are putting on your first event (Mission Underground), together with Core Innovations, how does it feel to be on 'the other side of the coin'?

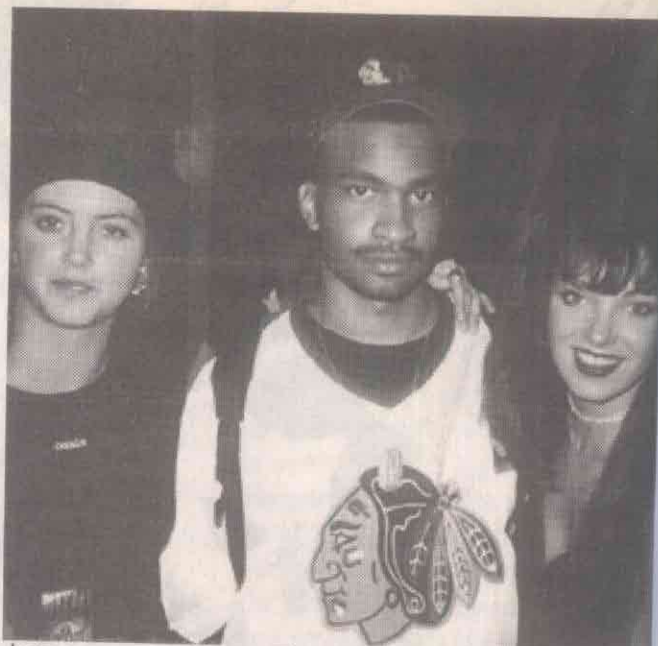
It gives me more of an understanding of the STRESS and HEADACHES involved in the actual planning of the event. But, it also shows me that there is more money to spare for talent than I've been told in the past. That's my main focus: good talent. I'll pay whatever for a DJ. If they want \$1000, and they deserve it, I will pay it. I would rather spend the money for talent (the life of the party) than lights- which only enhance the party.

Will there be more events from you (Majesty Productions) this year?

Yes, two more- July 29th, and my birthday- October 7th (yet another DJ birthday hint).

Anything else in the near future for superstar Chi-town pimpalistic Mike Dearborn?

I'm booked every weekend through June. I've got quite a few bookings in Germany and Holland



between now and June. The most special being tMAYDAY (April 30) in Germany- where I will be doing my first European live performance. That should be a blast.

Is this the beginning of many more live shows to come for you?

I doubt it. After my party and MAYDAY, I'll see, but if I would have to say right now, no. If my equipment doesn't explode or malfunction, the possibility will be greater.

Any closing thoughts?

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"Right In The Middle"

by Aaron Bennett

Detroit and Chicago have become known as the Meccas of the underground dance scene. Whether it is house or techno, these two cities, as well as Milwaukee and Minneapolis, are regarded as the places to go. Yet, unnoticed amongst all the notoriety given to these larger locales is a new scene that has been growing over the last couple of years. The cities of Kalamazoo and Grand Rapids, Michigan are producing the newest DJ/Producers in the Midwest scene and are becoming host to events comparable to those in their larger neighbors.

Kalamazoo and Grand Rapids are located in the western part of Michigan. Their location is strategic in they're halfway between Detroit and Chicago. Detroit and Chicago are both two hours from Kalamazoo. Grand Rapids is two and half hours from Chicago and a little over two hours from Detroit. Those involved in the West Michigan scene are able to keep tabs on what is going on in the bigger cities and bring their influence back home to what is going on there.

Donnell Knox is one of those responsible in the West Michigan scene. Going by the name D. Knox when djing, he is a 22 year old dj and producer out of Kalamazoo. Dj'ing for twelve years now, he has been spinning techno and house since 1989. He got his exposure to techno and house on visits to relatives in Detroit and Chicago as a kid. His cousin Jay Denham has put out a record on Detroit's 430West Records (under the name Vice), and he exposed Knox to techno as well. In 1991, Knox started to produce his own tracks.

"What solidified my decision to produce tracks was when my cousin took me to visit Derrick May at his loft," said Knox. "I saw Derrick sitting there with all his equipment and it really inspired me to go out and produce stuff on my own."

Although he spins both house and techno, D. Knox is more techno oriented as far as producing is concerned. His tracks are mostly Detroit style techno although he also has produced garage style tracks as well. He is now in the

process of starting up his own label, Sonic Mind Records. The first release off this label should be coming your way towards the end of November.

Although he has now moved to just outside of Detroit, Fanon Flowers still maintains his ties to the West Michigan scene. A 23 year old native of Kalamazoo, he has been djing for eight years and has been producing tracks for six years. Influenced by artists and labels such as Jeff Mills, Basic Channel, Wonkabeats, and Djax to name a few, he is also about to release tracks as well. Fanon signed on with Planet E Records out of Detroit roughly three months ago and expects to have some of his tracks released in the time period between winter 1994 and spring of 1995.

Speaking about the state of techno right now, Fanon said that he felt the music gets to the point where there seems to be a saturation and the music begins to sound the same and repetitive. "I think the sound needs to remain true to its underground roots as far as originality and creativity is concerned."

Kikoman (a.k.a. Marvin Ramirez), represents one of the growing number of dj/producers coming out of Grand Rapids (45 miles north of Kalamazoo). A 21 year old native of the Grand Rapids area, he has been spinning for eight years and has been producing tracks for two years. Spinning both house and techno, he has a variety of influences ranging from DJ Duke, Derrick May, and Masters at Work to name a few. "I really have no favorite in particular" he stated. "I like techno, house, tribal. Basically, anything that is mental."

Although he is based in Grand Rapids, Kikoman is no stranger to those in Detroit. He has spun at a few different events in Detroit in the past year, including the Jak 1 party with John Acquaviva and Jetstream. He is in the process of working on techno tracks to be released in the future. However, nothing is concrete at the present moment as far as a release date is concerned. "Just keep on the lookout", he says.

The Grand Rapids/Kalamazoo scene is in a state of growth. "Right

now, we're just working to get things going even more" D. Knox stated. "The easiest thing I could have done was to go off to Detroit or Chicago and get involved in the scene there. But, I want to work on building the scene here and its going to take the work of people like Kiko, Fanon, and myself to help it grow."

"Theres a fair amount of talent here as far as djs and producers go" Kikoman stated. "Its just a matter of working as hard as possible to get thing going."

Right now, the outlook is encouraging. With 400,000 people in the metropolitan Grand Rapids area and 150,000 in the metropolitan Kalamazoo area, there is a solid base from which to build on. There have been many events (both house and techno) in Grand Rapids, with more on the way. Plans are in the making to get events going in Kalamazoo which has Western Michigan University (a school many native Detroiters go to), to draw from. With these factors, as well as a location halfway between Detroit and Chicago and new techno tracks coming out soon, look out for the West Michigan scene to make waves in the future.

Since this article was written (November of 1994) there are a few updates to report. In December of 94, Planet E Records released a CD compilation entitled "Elements and Experiments with Sound." Among the tracks featured was "Raindrops" by Fanon Flowers (listed under his nickname of Mode Selector).

In mid February of last month, Sonic Mind Records release number one was released. It features tracks from D. Knox and Fanon Flowers who collaborated together under the name Last Generation.

If you are interested in contacting D. Knox, Fanon Flowers, and Kikoman for booking, etc, here are some numbers: D.Knox and Fanon Flowers call (313) 677-1830. Kikoman call (800) 923022

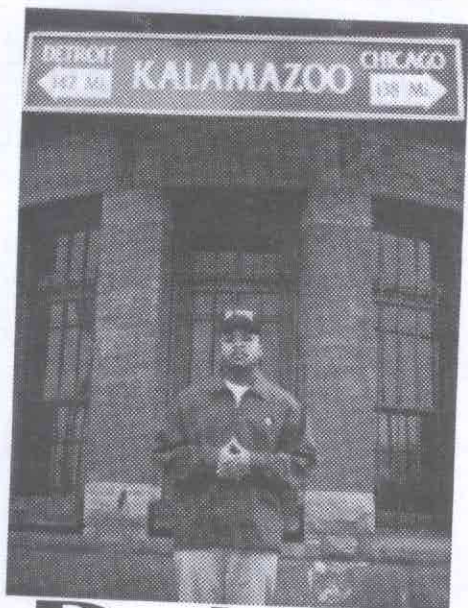
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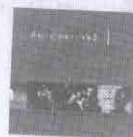
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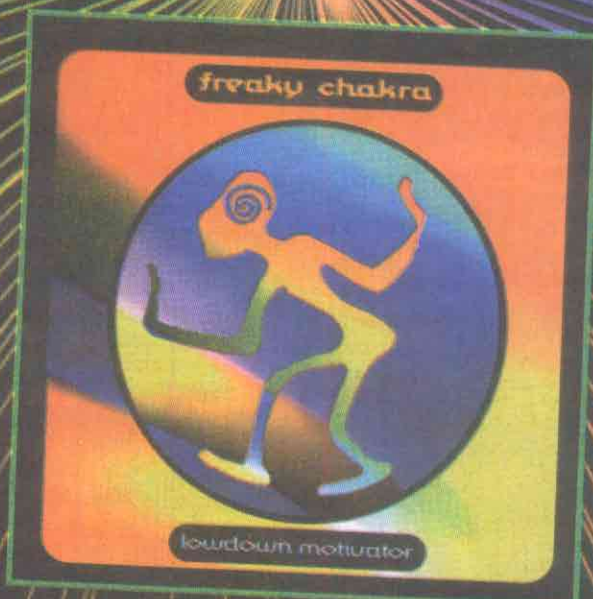
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e-mail: astralwerks@cyberden.com

scene reports

Detroit, Michigan
by: kaytee2600

There's been a lot going on here in Michigan right now. There are a few different cities coming together and kids are throwing smaller parties and driving more to get to them, creating a more underground atmosphere than this past fall, with parties that sold tickets through Ticketmaster. This has fostered a lot of unity and also made us work more to keep something we care about very much alive. Recently there's been a lot of trouble with legal aspects of throwing parties (not like this isn't happening everywhere)...even legal events have been busted, thanks to the genius of the Detroit police force. It's been a real learning experience to attempt to deal with the media and it's twisted perception of what this all means, both to our society and to us personally. I have been very angered that parties have been thought of as simply places to procure drugs rather than occasions where members of a very loving family come together to celebrate music and technology. Maybe I am so upset because this representation has a sliver of truth in it; people need to change their reasoning for supporting this or find another less serious form of teenage rebellion. I have no problem, and like it, when younger people are actively involved in things, but wish people would realize what a force we could be if only we got our act together a bit more. There's a lot of talent around these days with the bastion of old school record labels, (kms, UR, etc.) musicians, and promoters still around keeping things running along with a lot of fresh new ideas. This is one of the reasons I love it here so much. There are also some new record labels...Harmonie Park, run by Mike Huckaby, and Smart records, also out of metro detroit (ann arbor/windsor?) The first Smart release will be a 12" by Brooks Mosher, followed by more yummy surprises later this year Brooks has a lot of talent, and I'm very excited about his music getting pressed to vinyl... his sound is a blend of classic Detroit sounds blended with a trance feel that produces an effect that makes you wanna shake your butt, so buy it, okay?! Another important part of the Detroit is its

record stores... there's the ever-popular Record Time, and also a few smaller stores like Somewhere In Detroit and Submerge, both dedicated to the Detroit underground. As far as things to do during the week, there's EXAT (experimental ambient techno) on Monday nights at Zoots coffee house in Detroit (located on 2nd street)... lemme say that this place also has the best licorice tea I've ever had...and the djs are great. In Ann Arbor, Frequency is no longer happening at the Nectarine Ballroom every Tuesday, but there is still techno there. DJs like Chuck Hampton, Sam Sunshyne, and Tim Baker are regulars...and it's cheap too, so check that out! As far as parties, there are a lot of fairly new production companies that are doing a lot for the scene here, and have fought the legal mess from day one. Smaller scale productions like Burst, Eclectic, and Cheshire get props for putting on some excellent parties in these times of adversity...(not like I would ever diss any plastikprodukt parties, as they rule also). There have been a lot more 1 room parties lately, and this goes along with the theme of a renewal—things are more stripped down and back to our roots, but it's all contributing to an increase in unity, as I mentioned earlier. I hope things continue in this way...if you can, I recommend coming out for a party here, because it's like nowhere else. If anyone would like any info., contact me at: gorellka@landshark.cps.msu.edu, call (517) 355-1557 or send things to: PO Box 6785 East Lansing, MI 48826 and definitely, if anyone has any ideas or submissions for the magazine that i'm starting called "jockey for her" (currently in the works), please contact me!

John Aquaviva • FUK - Milwaukee

DJ Fierce • FUK Preparty - Milw.

Der Plastikman • FUK - Milwaukee

Where it's been

Phil • Intellect - Chicago

GROOVES has helped support many midwest DJ's with a respectable music selection. The biggest plus, though, would have to be the locals who are always extremely helpful and friendly, no matter what your problem might be. Overall, the scene has been very positive here.

Where it's goin'

Everything here is becoming all the more massive as we speak: more raves, more ambient parties, a growing net.scene, more live performances, and more free parties have popped up lately. Unfortunately, the St. Louis PD have also become a lot more evil lately (it's sad when a promoter needs a lawyer to keep it safe). But with many, many upcoming underground events planned, St. Louis is definitely worth checking out. Hope to see you all soon. I can be contacted at: rkumar@umr.edu.

find

friday, may 12, 1995

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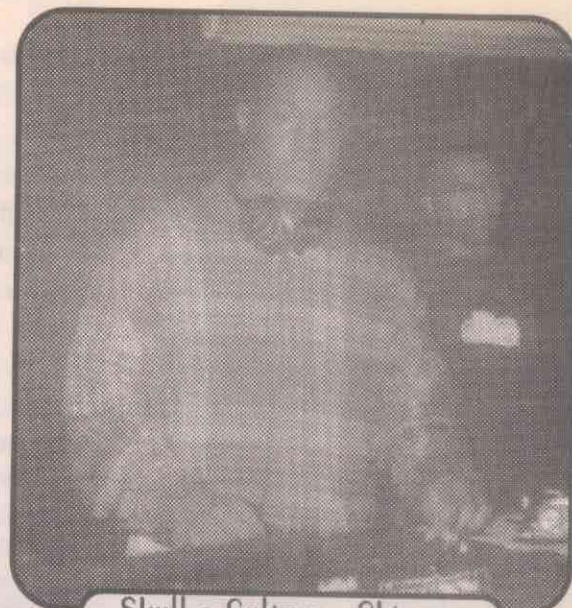
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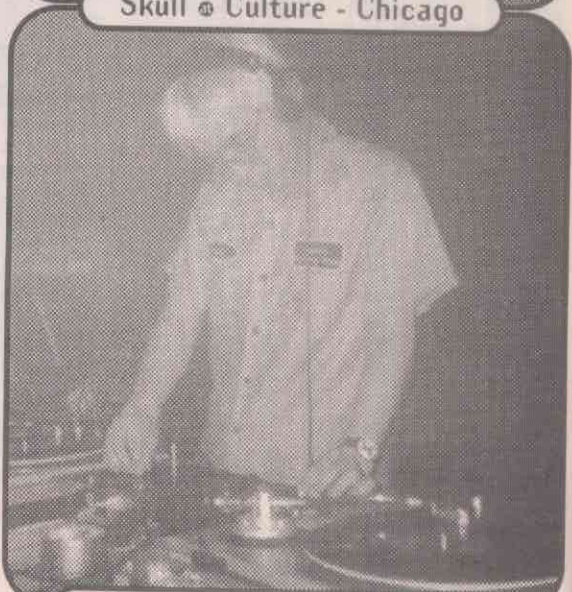
Columbus, Ohio by ele mental

Columbus has continued to grow in '95, thanks to the usual people; some under new names, some under old: Multiple Eargasm, ZAP, ele mental, Integrated, Mindless, Aum, and Pla-thing. (We'll plug our own shit first, no excuses, but read on.) So far ele mental has clocked in with the most impressive event thus far in '95, called MINIMAL STATE, thrown by Pla-thing and ele mental on March 11. This party brought friends Shake, Billeebob, and Mike Huckaby from Detroit; fellow netter Sho from Indiana, and good ol' Joe Manamaleuga, aka Hyperactive from Chicago. Tony Ramos (RAM o.s.) says that tapes of the main room featuring most of these guys (except Billeebob who got bumped to the second room), plus the SEARING live sets by Columbus boys MONOCHROME (Charles Noel) and XTRAK (Todd Sines) will be available soon. Email him at "ramos.15@osu.edu" if you are seriously interested. MINIMAL STATE was an attempt to just bring together our favorite musicians/dj's under one roof, and we're glad some people appreciated the feelings we were trying to communicate: the importance of Detroit, the importance of Chicago, and now the importance of bringing all of it together-- music, our influences, old friends, new friends, technology, and everything in life-- to make something new. The space was seriously PHAT, and will be used for ele mental's upcoming events on April 1st (MANTRA, with Juan Atkins, Shake, Paul Johnson, Dan Curtin, Devil Girl, Elliptical, and a shitload more) and May 6 (RED TEMPEST, with Nicky Fingers, Jedidiah, Baggadonuts, Fierce, Titonton live, Omegaman, Black and Blue, and more). Both of these events will use all four rooms of the space and feature big names and small names, fun shit to do, and a phat vibe... continuing the ele mental aesthetic of bringing all the shit together (plug plug). Call the TABLE OF ELE MENTS at 614.470.0929 for info. Integrated plans on continuing the small vibe aesthetic (good thing, too!), and so far have had a nice house party (01) and a memorial (02) in mourning the loss of four Columbus cru who were lost in a car accident on the way to IMAGINE in Cleveland (We

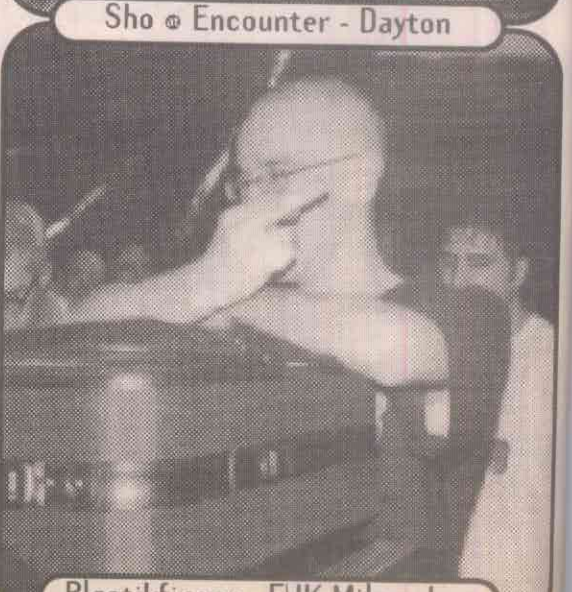
are saddened by this loss, but from death comes life. . .) Integrated Systems (Stewart Brown, Rage, and Myung Ho/Elliptical) played a live set at the second UPLIFT (Cleveland, OH), and Integrated also has plans to begin pressing music of their own. Keep your eyes and ears open for this stuff. Mary's ZAP crew is throwing ONE on MAY 22, with a whole different aesthetic featuring Carlos, Dutch, Dante, Kikoman, Onionz, Matthew Hawtin, and a chill area by Integrated. (Call 614.265.7561 for more info). Rage is also tentatively planning ACKNICULOUS LAND 2, June 10. As far as music, Charles Noel continues compiling-- look for a simultaneous release of FUSION 3 and 4 by the second week of April! These will continue to favor Columbus artists, but include efforts from as far as Albuquerque, so check 'em out. Quality tunes-- again sold AT COST, NOT-FOR-PROFIT. Charles sez he would have taken out an ad here in MASSIVE but he would literally be losing money, so that's why it's here instead. The point is to get new artists heard, not for Charles to make money. Contact him at "cfnoel@freenet.columbus.oh.us" or send him \$5 (each) and your address to 286 e 13th ave, col OH, 43201. Mad props!! Did someone say VINYL?!?! Look for MONOCHROME's record "Reconnaissance" (21/22 Corp) available through Watts distribution, as well as Todd Sines' XTRAK "Relay" ep on Peace Frog, plus a new one by Todd very soon... plus: TITONTON, that traverser of the soft perimeters of techno/traxx, was just signed by Dan Curtin's label Metamorphic, look for a slab o' vinyl from him very soon (we are so proud "beam"). Very strange for these ex-BODY RELEASE boys to now be kickin it separately, but it's been long in coming. Don't forget ex-BIG ENGINE boyee KINGSIZE who will be kickin it for a label soon as well (shh. . .). The "ele ment" mag is entering the final stages, contact "eluna@bronze.coil.com" for a copy (when it does come out, we'll send you one for free no matter where). And to join the ele mental mailing list just send your address to the above Email addy or call the TABLE OF ELE MENTS, 614.470.0929, and leave your info. Big ups.



Skull @ Culture - Chicago



Sho @ Encounter - Dayton



Plastikfinger - FUK Milwaukee

Chicago: by Amber Fein

With 1995 in full swing so to is the Chicago rave scene, every weekend seems to be filled with many choices.

The first major Party of the year was Kaleidoscopic Vision by Rhythmic Souls, Musically this party appealed to anyone and everyone although the space was in a pretty shady neighborhood the ravers had a great vibe goin on and the security seemed almost too friendly, a great start to the year. The next weekend was Vibe Alives Solar event which many felt brought the house party to Rave format, an excellent vibe, enthusiastic crowd and terrible neighborhood brought this one to an early close.

The next weekend was ATP's culture event Musically this party had it all, but the crowd seemed dead on arrival on the night, with packs of idiots literally sitting on the floor, which didn't make much sense since it was packed in there, although ATP is known for their large turnouts it was just too hot and too crowded too stay, especially when you cant even dance. Next up was Jungle Tings event '95 Brock Out! now all those attending knew that this event was all about jungle, an excellent party in the best warehouse I have ever seen, the crowd was enthusiastic, more so then I've ever seen, and the vibe had that positive yet dangerous feel to it. Next was Logic Trance II by core Innovations, it was held at an all too familiar location but still this party rocked, another great one

from Core. Finally in this report is Ripes Event Imperial this one seemed to follow '95 Brock out a little too closely with the Jungle/House lineup and even the same space! everything was fine until some jerk started lighting firecrackers in front of the speakers which seemed to scare everyone away due to terrible noise and sulfur smell, afterwards the party never got back on its feet, which is too bad.

Anyway thanks to all the promoters that are making things

happen here in Chicago We've come a long way in the last year in a half, and there are a lot of good things happening in Chicago, for those of you who haven't been to a Chicago event yet, you're really missing something special!

thanks to :

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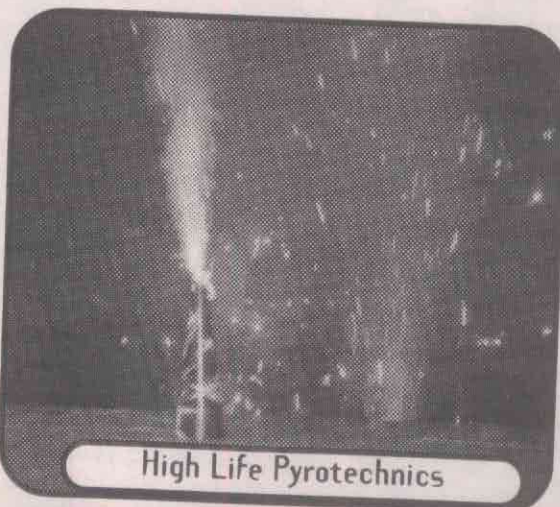
Sense:312-918-9084

Vibe Alive: 312-604-1978

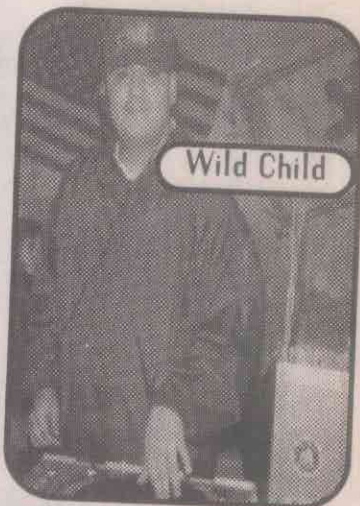
Jungle Ting: 312-604-1804

ATP:312-509-8068

Core Innovations: 312-509-6334



High Life Pyrotechnics



Wild Child



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Imperial - Chicago

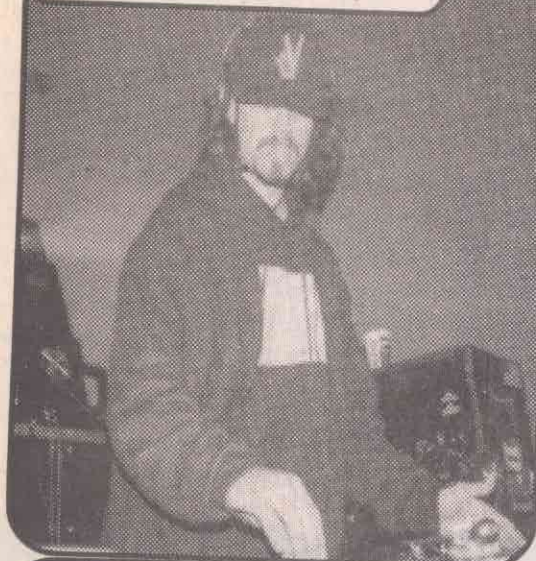


Mc Blackeye



Efex

Mystic Bill @ Revolve, IA



Mike Bryant @ Revolve - IA



Lenny Dee @ Evolution 3 - Louisville, KY

Revolve - Iowa

Madison: by Sam Haskin

It's been a good season for Madison. First, Fipside Productions started winter off right with the now historic 'Deep Freeze'. Anyone who was there could tell you it was the shit- it's a good sign when Richie Hawtin decides to show up on a whim and spin for free... After that was 'Noel' - the Light Family Christmas special on December 23rd. The line-up included Yanu and all locals. A good size crowd showed up to celebrate the birth of Christ or something and good vibes were felt by all.

Since then, most Madison parties have relied on locals, now that the crowd knows they are capable of translating the cosmic groove as any outsider. On almost any given Friday you can find a party, assuming you know where to go. Thanks to Mofoco and the Order of the Trance for giving us such parties as Nocturnal Emission, Wafer 1, 2, 3, 3.1, & 3.2, Second Coming, and the Harvest Series (among others).

Most recently, Madison welcomed the return of the Gravity Project, now under the name Erotishock, with their party UFO on March 25. The party ended up going down north of Madison, in the Village of Columbus, 20 miles north. Featuring the likes of John Howard, Donald Glaude, Mystic Bill, Terry Mullan, Jedidiah, and the Erotishock boys Mindrive and Peterbilt- the party was a major success. Hell, it even got on NBC. More to come from these promising gents.

Keep your eyes open for upcoming larger events in Madison like "Cosmos" with Nigel Richards, DBX, Hyperactive, and others on April 22nd, Flipside's next show- "Rollin'" on April 29th, and the Third Annual Mifflin Street Block Party on May 6. For a more complete update on upcoming Madison spring/summer line-ups, call the following lines.

608.258.0003- Erotishock

608.283.3116- Flipside

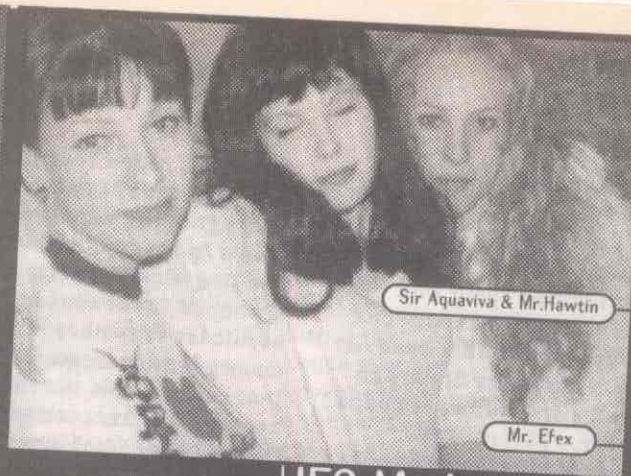
608.283.3124- Order of the Trance

Dmitry





Mindrive



Sir Aquaviva & Mr. Hawtin

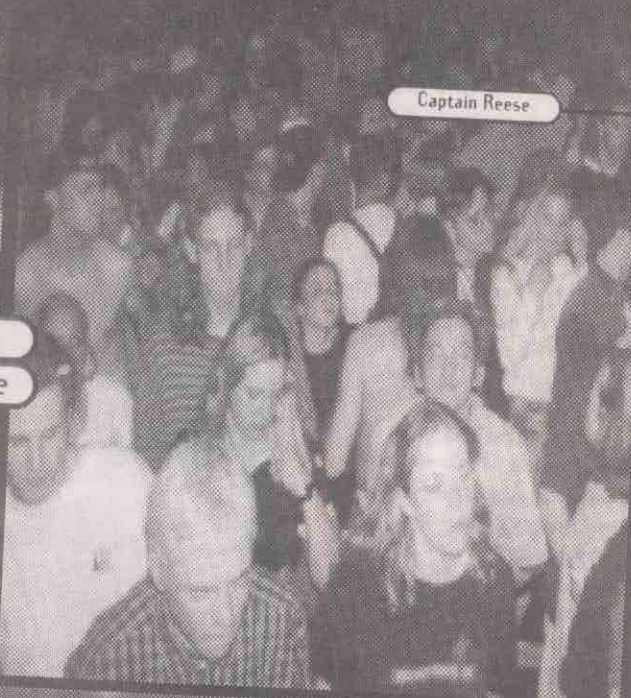
Mr. Efix

UFO-Madison



Captain Reese

Terry Mullan
Donald Glaude



John Howard



Deep Freeze

Chill



Evil Bill

Joi Cardwell...Jump For Joi Remixes (Eight Ball, US)

From the little lady who brought us "Trouble," comes another double twelve inch of incomparable garage tracks. With added remix and production by Spike Productions, this track can do no wrong on a dancefloor. Probably the most accessible and dj friendly track is the Spike Dub which gets deep down and gritty before it builds into a climactic exit...Get this before B96 does...also coming soon is Joi Cardwell's new full length, "World is Full Of Trouble." (Brad)

Ether Ep (Aquarhythms, Ireland)

Once in a while, a record comes around of epic proportions...one which moves a crowd in a strikingly energy-ridden fashion...this one is such a record. The Rabbit In The Moon remix is by far the best...raging drumrolls, 303 squelching, and ethereal male vocal sampling...pasted together in a climactic format for maximum dancefloor mayhem. The mix by Carl Craig is a more peaceful and vocal filled departure from the flip side. Another mix from the artists themselves breaks things down to a beatless and dreamy blend of waveforms. If this is what all the records are like in Ireland, book me the next flight out! (Brad)

Darkside Of The Mushroom Ep (Tricked Out, US)
The first release from New York's Tricked Out Records...four tracks of what is now being termed "hard hop" by the labeling powers that be. Like San Francisco's notable trademark...except more electronic and driving...Dust Brothers-like. Rumbling bass drops, hip hop samples, and a crunchy techno sound. An Ep for the Jam energy kick...produced by the distinguished Omar Santana. (Brad)

F-action...Let's Get Closer Baby (Fresh Fruit, Holland)

New from the label which brought you the Good Men and Rene Et Gaston. Sparse vocals, organs, and percussion constitute the soul of the record. The kicker, once again, goes to Ramone Zenker for his remix. Very Bumpin...alot like some of the slower tracks from the new Hardfloor full length. Do not miss this record...other mixes from The Good Men and E. Van Helden. (Brad)

Love Inc. remixes (Smile Communications, US).
Cologne Germany's Mike Inc. on two white ten inch slabs of pure wax...containing two previously unreleased remixes...the best by Air Liquide. Very slamming in a Dave Clarke-ish vein. Contains "R.E.S.P.E.C.T." and "New Jack City." Not for the faint of heart...only for the acidic minded. (Brad)

M-People...Open Your Heart (Deconstruction, UK)
New remixes of the latest album cut from Bizarre Fruit...given an excellent workover by Junior Boys Own's Farley and Heller and the Luv Dup Brothers. The Fire Island mix is a lovely piano and organ drenched vocal houser. The Roach Motel Dub escalates to a more progressive realm with two chunky basslines, much like "Wild Luv." The Luv Dup cut contains the full vocal...not too bad but certainly not as catchy as the other mixes. (Brad)

Danny Tenaglia...Hard And Soul (Tribal, US)
Riding on the success of his anthem, "Bottom Heavy," Danny Tenaglia has returned with an eight track full length of deep house music with tribal overtones and whalloping basslines for your listening pleasure. Probably the most interesting track is "Wurk"...very percussive and bumpin. Also of note are the vocal heavy "Come together" and the drum laden "Ohno." Definitely worth your investment. (Brad)



james christian (nyc)

Greylock...Acceleration Ep (Bush, UK)
Licensed from Logic Records, Germany, this track gets some serious hard house/acid workover's by the men of the hour, Rozzo, and Force Inc's proprietor, Mike Inc. Reminds me of a cross between Root's "Racing Car" with the signature sound of Frankfurt trance. Very kickin' track for those seeking that ever elusive sound that only Bush Records can provide. Also coming out on Bush is Dave Clarke's "Red 3"...it's been popping up on top 10 lists overseas, so watch for it arriving stateside within the upcoming weeks. (Brad)

Penetrate Deeper (Deep Dish/Tribal, US)
Finally one of the finest US house labels of recent years is getting the respect and distribution it deserves. Along with the twelve-inch licensing to Tribal and Slip 'n' Slide UK, Deep Dish Records' best appear here on the Penetrate Deeper compilation. Tracks from the illustrious Brian Transeau (BT), Elastic Reality, Prana, and more...mixed by the label's proprietors Dubfire and Sharam. Priority listening material! (Brad)

The American Dream (City Of Angels/Moonshine)
A rather interesting compilation from the aptly named Los Angeles label, City Of Angels. Featured on this disc are several tracks from non-label artists Rabbit In the Moon, Orlando's DJ ICee (of Beats Are Rockin fame), Philadelphia's Josh Wink along with Cardinal, Crystal Method and several others. Not Bad. (Brad)

Psychotrance 2 (Moonshine)
The second in this series of Moonshine mixed compact discs...Underworld's Darren Emerson manning the mixer. The best tracks are those dropped from Acid Jesus and Stefan Robbers. Not the most exciting selection of songs, however... Kind of mediocre trance music if you ask me. (Brad)

Total Kaos (Kaos Records, Portugal/Tribal, US)
Another release in the long line of exciting house music coming from Tribal US/UK and their licensors. Although most of the tracks on this disc (seven out of nine) are done by basically the same people, this disc slams. Very low-end heavy, tribal influenced house music from a rather unexpected location; Portugal. Highlight's include the anthem "Dance With Me" and "So Get Up" by Underground Sound Of Lisbon and tracks from DJ Vibe's "Unreleased Project." Flawlessly mixed by DJ Vibe. Oui, J'aime le disque compact. (Brad)

BT...Embracing The Sunshine remixes (Perfecto, UK)
Originally released months back on Music Now, US...this track gets two remarkable reworkings from the United Kingdom's Sasha (rumored to be the highest paid dj worldwide...with david morales and sven vath being perhaps the only exceptions). Side A begins with an extensive ambient intro followed by rumbling progressive house synth lines. The flip side is a bit more dj friendly and energetic with a very intricate break about midway. Excellent material from one of the United State's most cutting edge dance producers who also does acoustic sitar music! Another 12" featuring mixes from BT himself is available, but not as interesting as the sasha mixes. (Brad)

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System 01... Drugs Work
(Logic/ Tresor, Germany)

Remember that old Tresor record which kept saying... 'drugs work'? Well, this is it once again, accompanied by nine other tracks/remixes licensed to Logic's German division. Highlights include the ultra-deep trance track "disembodied voices" and the original "drugs work." Most of these tracks aren't new, but are excellent none-the-less. DJ friendly double vinyl with sleeve design by Designers Republic (!). (Brad)

The Secret... Tantrik
(???, Germany)

Mind altering German dance chock full of drum rolls and 303 acidity, much like their previous work on Logic. Flip for an interesting progressive departure named 'Mystral'. Very mental limbo-esque track which would fit well into an uptempo house set. Not bad. (Brad)

Howard... I Circle
(Logic, Germany)

Currently available on promo only, expected for release soon. This EP is what you'd expect from Logic... thick trance music with loads of keys and a punchy 909 kick. Some of the sampling sounds a bit commercial, however... stick to the A-side for the more underground of the mixes. (Brad)

Peter Scherer... Nerve Type No
(metro Blue, US)

A kinda dreamy low tempo mix from Young American Primitive is the definite highlight of this one... like Aphex Twin's 'Blue Calx' mixed with a Wonka Record. The other mixes from Adrian Sherwood are weak as hell and should probably be avoided. Not a phenomenal record, but nothing shite either. (Brad)

Woody McBride/ Alan Oldham... Telesender
EP (Generator, US)

Three tracker from two of the most respected minds in techno music stateside. 'Broadcast Test' drops a very bassy 303 accompanied with some very 'Mad Mike' styled hard techno synths. 'Test Two' and 'Test Three' are hard techno in the purest of forms... A 'Seawolf' for the Nine Five. (Brad)

Alan Oldham... Orietta's Theme
(Generator, US)

One track- both sides... with Alan Oldham's newest project, Generator Comics, included in the sleeve. 'Orietta's Theme' is a 130 bpm Detroit techno record... incorporating some very distinct keys and piercing percussion. Excellent pressing and production... this is a must have for those who crave the sounds of the Motor City. Plus, the comic is rather cool too! (Brad)

NEW STUFF

By Brad da' Quadrasonic Man

Coming from the Motor City are several new releases off the Generator Label. The next to drop is DJ T-1000's "Liquid Metal Monster" LP... his first solo record in over a year, coming from his personal home studio. Hard minimal techno... in a Rob Hood vein with a very large midwest influence. Also expected is DJ ESP's "Psenic Overlook" LP... hard but not abrasive... exciting hard acid techno from Minneapolis. Coming in June are the long expected Interferon (X313) remixes... taking the helm are UR's Mad Mike, Communique's Woody McBride, and Bush's Dave Clarke (!).

Milwaukee's Drop Bass Network has quite the stable of new wax ready to drop. Limited to 1000 copies is the 10" picture disc named skinny... experimental music from an anonymous producer (I think I know who... but I ain't sayin'!). The new double twelve inch from Chicago noise terrorists Delta 9 will hit stores within the week followed by an EP named Brixton from Germany... hypnotic acid four tracker. The second release in the Midwest Hardcorps series will arrive in early April featuring tracks from Asrocat, Delta 9, Drew Young, and Slide. Watch the Slide track... absolutely blinding low tempo onslaught! Also coming are 12"s from NYC's Frankie Bones, Germany's Speed Freak, Nick East, ACAB, and Milwaukee's Jedidiah. Major label subsidiary, Astralwerks, have a few things up their sleeves that should not be ignored. The new album from ambient guru Mixmaster Morris' Irresistable Force named "Global Chillage" is expected in May with a remix 12" of two tracks from the album. The most exciting material on the way from this label is a twenty minute remix of 777's "Alpha Wave" by none other than Richie Hawtin. I'll be hunting for white labels as much as you.

TO BUY

Ambient Reviews

Seti - Pharos - Instinct Records

Seti seems to base his entire record on the search for other intelligent life in the universe. The atmosphere created by Pharos is one of mystery and open mindedness. The whole alien vibe is really prevalent in this work of ambient. The CD sleeve is packed with information about the SETI research center. That is the place where gigantic radio telescopes listen to the sky. Very interesting. Seti includes Taylor808 from Prototype 909 - John

Floppy Sounds - Downtime - Wave Records

This has become one of massive magazine's most played CDs. The sound of this CD is very unique. Something separates this from all other ambient works that I have heard. Perhaps it is the dancable rhythm that seems to pop up. The songs "Daisy" and "Since I Split" are my favorites. Suggestion, make sure you check this out. - John



777 - System 7.3 Fire + Water - Astralwerks

I would classify this more as trance rather than ambience. Not so many strings and piano parts are found in this, a lot of soft chimes and a good beat. Imagine trance with a hard house beat. This is a two CD set.

Spacetime Continuum - Sea Biscuit - Astralwerks

You heard Spacetime Continuum once with Terence McKenna, now hear them again on the new album Sea Biscuit. Still a very basic blend of trance and ambient come together to make the Spacetime Continuum sound. A very soothing selection. - John

Ambient Systems - Volume 2 - Instinct Records

Ambient Systems is the second release in a monthly series from Instinct Ambient. This artist compilation includes: Seti, Omicron, Human Mesh Dance, and others. Great thing to get if you are looking to have a complete day of ambient music. This set contains two CDs so it is a great buy if you are itching for a dose of ambience. - John

Omicron - The Generation and Motion of a Pulse - Instinct Records

Some very nice flowing music is found on this CD. Instinct has something though with releasing some very "spacey" ambient tracks. If you are into the "spacey" tracks and other Instinct releases you will like this. Personal favorite track is "Static State" because it incorporates the acid sound along with the nice kick beat. This can easily be acid junkies chill out disc. - John

Barramundi - Dreamtime Planet - Logic Records

This is the second CD in the Barramundi Sampler series. Artists include: Transformer, Melt, Spacecat, DJ Bubbu, and more. Most of these tracks are very slow and don't contain a trance or house beat to them. Strictly chill out music. But with this compilation, you get to sample eleven different talents. - John

Delirium has mutated into a new, wierder thing (?)

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bounce=the style is unorthodox

ciel=life on the sun

cyberjive=the elephantman's house

dieselboy=witness the strength

goodwill=the am experience

davidhollands=live @ the crib

kikoman=clusterfunk

terry mullan=new school fusion2

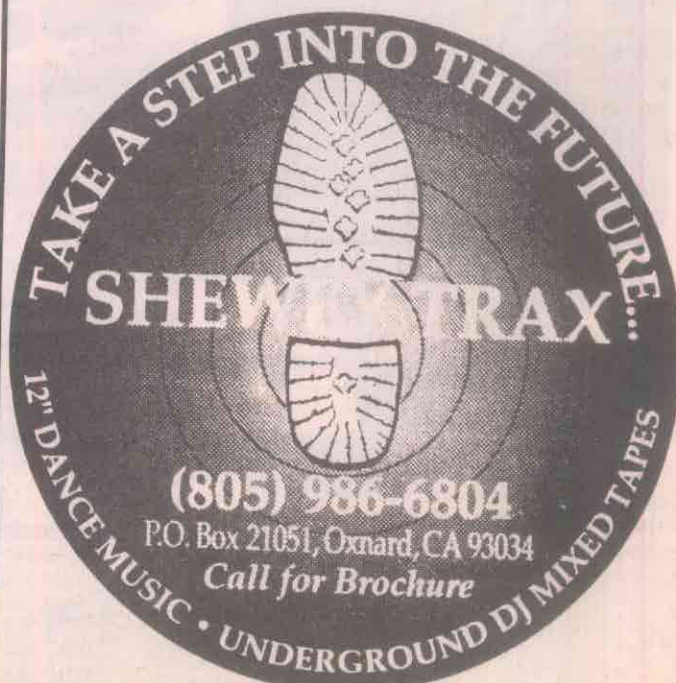
sho #1=pandora's box

tron=fucking mental, fucking hardcore

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vm >> 606.281.4199 >> for info mail SASE.



MIX TAPE REVIEWS

Chris Harshman Supersonic Vol. I

Very funky house comes from the speakers when this is in the stereo. This tape consists of one side of mixes from Simon's in Gainesville Florida, and the other side was taped while spinning at the Limelight in NYC. Good mix of house and acid house is found here.

Contact Pam Film @ 212.219.2040

DJ Flip C

A Splendor of the Minds Eye

Hard trance is the basis of this tape. A lot of techno sounding tracks are also mixed in and out. Pretty energetic for a tape that sounds very trancey in the beginning. But it gets harder and harder into the tape. A lot of cool samples too. Don't listen to this if you are going to be sleeping any time soon.

Contact - 205.881.7714

E-Tones House Fables

This is your classic house style in it's truest form. Lots of screaming women and latin rhythms. If this is



E-Tones

what you are hip to, then this is right down your alley. This tape gets your head boppin when you listen to it in the car.

Contact - 612.872.4207

DJ Alex Jarvis Elevator Music

Some good house tracks are thrown in here and there. I even heard the chirping of a tb-303 on the first side. Over all, it's a house mix tape. Lots of vocals to keep you on your feet and singing. The beat is hard and not distorted.

Contact: 612.827.3107

Bob Brown Delirium Archives

This tape starts off with some house sounding stuff, then takes a turn to some good acid house sounding tracks. The mixes were really good so I have to say that overall the tape was a very uplifting experience. This one makes you bob your head to it too.

Contact: 215.571.4180

Sam Haskin and Wickett Drumz n' Shit

The first side is Sam Haskins. He takes us through some good house. The mixes are very nice and clean. For the most part if you are into house. You will definitely like this tape. The

second side features the Madison junglist himself Wickett. Fresh drum and bass accentuate this half of this Madison duo's first jump into the public eye.

Contact:

Sam Haskins - 414.276.4378

Wickett - 608.283.3124

Jason Tartt ninty five

If you like listening to Dubtribe's records I really think you will dig this mixtape. Some really hard and funky house can be heard through out this mixtape. This is great music to dance to. The beats flow mix to mix. The mixing is done very well. Lets just say that I was very impressed with this cat.

Contact: 314.361.4422

Graeme Live At Futur

I enjoyed listening to this tape a lot. It has a great tempo to it. I suggest this one for those nights you have to stay up all night. The music is a fast acidic trance. I say this because it has all the elements of trance, but with a 303 running around all over the place. The acid tracks seem to linger in your head hours after the tape is finished. As for mixing. I have to say it was very well done. The tape also was professionally made so there isn't the hiss you are use to. Very attractive packaging.

Contact: No number listed

Mr. Kleen Boomin Cosmic Bass

If you are into hard New York house, then this is the tape for you. It isn't your standard house, but an unusual mixture of fast house, hard house, trance, and acid coming together to make this unmistakable New York sound. The tape is very tight and has the building

effect of acid and trance, but also the hard fast beats of hard house. This tape will get you through those long boring drives home after that long Saturday night.

Contact: 212.780.9305

David Hollands Live @ The Crib 2-95

A much wanted and long-awaited follow up to his last tape, Muncie, Indiana's star DJ hits us again with his custom mixture of spacey trance, funkahouse, and doobey rhythms. This fine additions to the David Hollands Library doesn't carry the well packaged style (complete with track listings) of his last release, making this even more of a teasing morsel for the fan that must have more. This tape is more than likely a 'tide-over' for better things to come, but should not be overlooked.

Contact: 317.899.8100

John Keesen Tranzodone

Nothing I can say here in words can nearly justify or describe how beautifully good this tape is. Our labels of how to describe music, much less our entire language confines me to a prison cell of over-hashed adjectives and all the perennial blah blah blah's that I must admit guilt for. But such is my job- given that telepathy doesn't develop between John Keesen and yourself prior to the publishing of this mag.. Before I go on, let me just say: Get this tape, learn from it, and love one another. Side one- the 'Baked' side, opens up the doors to this new, alien world, with a quick but appropriate tempo that flies quickly throughout the first half of this side. An ambient gully awaits ahead, allowing you to float and reminisce for a few illuminated moments. A slow breaks/ ambient trance realm is introduced invoking the memories of listening to Keesen's last tape while driving 90 m.p.h (interstate) through the hills of Tennessee- the landscape and feel are the same- everchanging ascensions and descensions at a fast, but comfortable speed. Ambient Hip Hop? New Age Funk? Gregorian Acid? It doesn't ever stay in one place for long, just on the same beautiful gliding path. Side Two- the 'Fried' side begins wonderfully with a long sample from 'The Hobbit' - it's selection for the tape is odd, but appropriate and fun. This side continues into

that ambient up-beat techno hip hop vein (imagine this!) This is a great array of music, for all occasions, waking up, coming down, staying up... it carries the energy of enlightenment with out that loaded in the spine feeling. For the second time, I make this plea-please bring this man out here to perform.

Contact 303.595.5353

DJ Lowsh

Inverse Kinematics

Heavy layered experimental mindtrip techno and trance awaits the wandering ear on this unknown DJ's first attempt to impress- and that it does. The master behind this tape included it only as an afterthought, with the priority of offering his layout knowledge and services to Massive... but this tape cannot go unnoticed. More power to this Minnesota unknown.

Unfortunately, the only way to reach this guy is via e-mail, but we strongly suggest doing it.

Contact:
75702.635@compuserve.com

Phantom 45

Lethal Dose

Chicago's on top when it comes to

Drum and Bass- put to truth with the presence of this man. This is the beautiful reincarnation of the young prince with vocal drum and bass tracks- opening on Side One with a beautiful, uplifting song that soon drowns into the toms, hihats, and Bass. It Stomps around in it's dominant style, but always allowing the femininity of Madonna samples and dreamy mindscapes. One could never believe a juxtaposition of such would ever make a happy day- until now. The pulse quickens into old school sampling of 'Can you feel it' and 'I am exited'. This boy knows his roots. Side Two works poetic with more vocal D and B tracks that again gives way to pulse quickening breaks and flanged-out madness. We are the Puuuuuutecha. Fruit of thy womb, Phantom 45. This tape is available through Dubshack at 708.604.1983. To reach the Spectre himself, ring 708.422.4062.

Sho

Eclectic Techno (Delirium Tape)

Sho returns with a release on the Delirium mix tape line, serving more of his unique style. Acid, acid trance, and pumping stream-

line techno flow from the home listening system carrying a ball of energy to your headside aural tubes. Seamless, with the exception of having to turn the tape over.

Contact: 317.423.2885 or
shoe@physics.purdue.edu

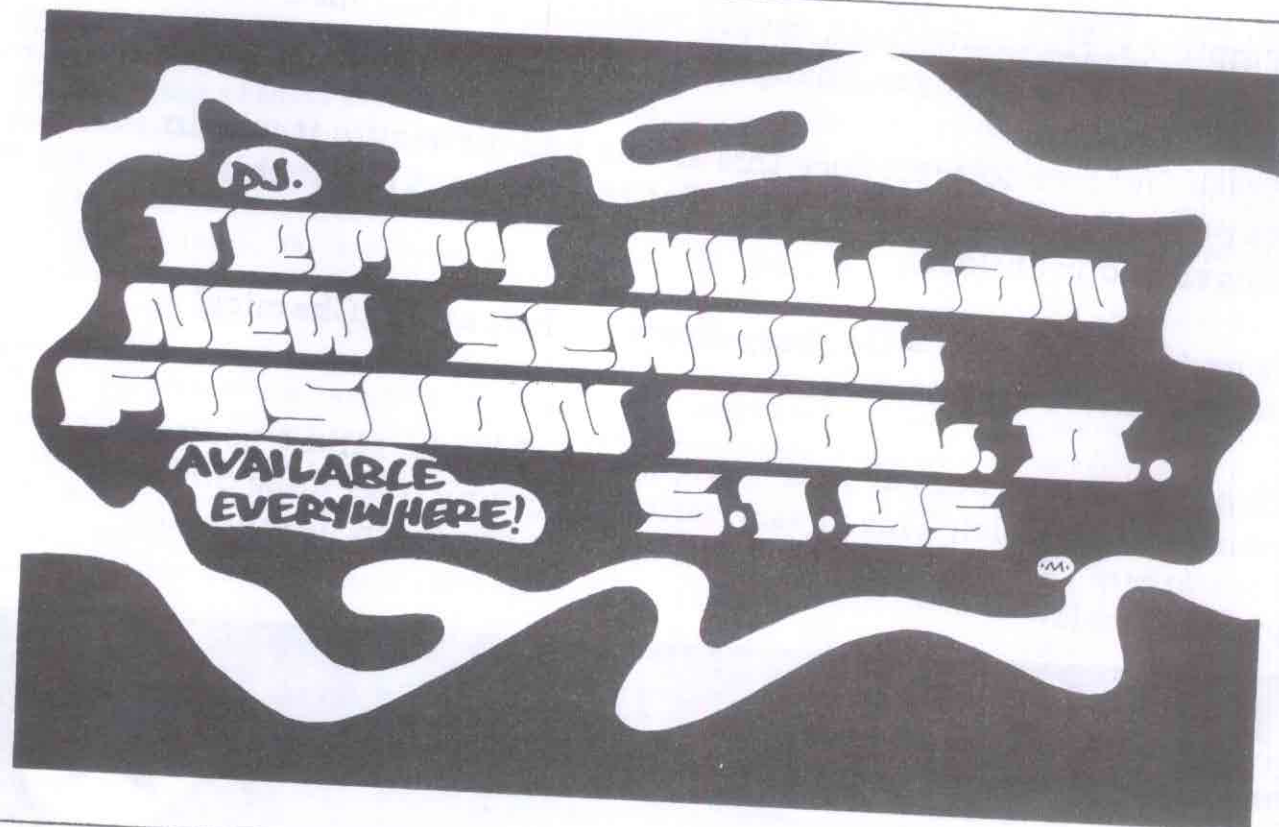
Tron & Rotorboy

Fucking Hardcore & Debut

Two tapes out of Chi-town show that the Gabba and Hardhead lifestyle remains- somewhere. Tron weaves in some old-school artillery on Side 1 of 'Fucking' that gets you your rush of adrenaline, while Side 2 injects the final dose of evil to keep you in contact with the omnipresent Gabba One. Rotorboy serves up the same style on his debut to the darkside- but in his own speedcore 'rip your flesh off' style. A long dedication to Delta Nine on this tape reigns Chicago talent as Hardcore Supreme. Hakkuh!

Contact: Tron: 708.910.4290
Rotorboy: 312.299.3157

...If you are a DJ, or make music, send in your work for review in Massive. Send to: Massive Reviews, POB 11373, Milwaukee, WI 53211.



Warning to Parents

A form of *tattoo* called "Blue Star" is being sold to school children. It's a small piece of paper containing a blue star. They are the size of a pencil eraser, and each star is soaked with *LSD*.

The drug is *absorbed* through the skin simply by *handling* the paper.

There are also brightly colored paper tabs resembling postage stamps that have the picture of the following:

- Superman
- Mickey Mouse
- Disney characters
- Clowns
- Bart Simpson
- Butterflies

Each one is *wrapped in foil*.

If your child gets any of the above, *do not handle them*. These are known to react quickly, and some are laced with strychnine.

Symptoms: Hallucinations, severe vomiting, uncontrolled laughter, mood changes, changes in body temperature.

Please feel free to reproduce this article and distribute it within your community and workplace. Get the word out about this danger to our children.

From: J. O'Donnell — Danbury Hospital Outpatient Chemical Dependency Treatment Service.

Please copy and post at your work, give to friends, send a copy to your local schools! This is very serious — *young lives have already been taken!* This is growing faster than we can warn parents and professionals!

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REALITY CHECK

4 ravers die in car crash after party...

The original topic for this issue was to be another installment of the fractal-worshipping funky subculture analysis- sorta trying to sit back in an armchair and pull a Freud on the rave scene. You know, think up a few abstract, highfalutin' neat angles on what the scene is, why so, and what cheesy ideals we might aim for. (Just because something's impossible doesn't mean it's not a good direction to go in.) Besides, it's easy to let the music be a catalyst for thinking up those ideals, and get swept away by all the collective potential for amazing creativity. Then again, it's also easy to forget our amazing collective potential to kid ourselves about the hardcore realities of what we do.

That is, until something happens.

On Saturday morning, February 25th, the morning after the Kentucky Plastikman show, five kids were heading home in a rental car. Every single person in the car was straight-edge. The driver was Timmy, a premed student, a flat-out amazing dancer, and a helluva guy. He was one of those people considered a friend by everyone who knew him. Kris Gordon - who was at Fuk celebrating his 16th birthday, who told me as he left that it was "the best birthday, the best rave, and the best time he'd ever had in his life". Ross Kemper, 16, Jenny Stovall, 20, Kevin Prenatt, 24- I can't just give a couple of sentences and tell who they were. These were great people, wonderful people, part of our family. Only Timmy survived, and he will be in the hospital for months receiving treatment for 2nd & 3rd degree burns. The other four were killed instantly. The driver fell asleep at the wheel. The car went up onto a guard rail, which ignited the gas tank. Tests backed up what we knew about our friends- that no drugs or alcohol were involved. And so here we are, and they're gone. But they left us with a warning to give to everyone in the scene.

We all thought, those of us who travelled impudently across the nation to go to parties- how many times has that nearly happened to us? There are so many "what ifs" to consider. The press went berserk when it heard the word "rave". News teams danced around accusations about raves, drugs, and our friends. Yikes. What if?

It's strange, how lucky we've been. I myself went to sleep in the passenger seat of a Geo Metro coming back from Toronto a year ago, thinking, "Damn, I hate to fall asleep on the seat belt, it always puts a crick in my neck..." And woke up, rolling front over back at 70 miles an hour, knowing with all certainty that if I hadn't worn my seatbelt, I would have been instantly dead. The road doesn't forgive stuff, doesn't cut any slack. Doesn't offer any guarantees, won't remind you to change the oil, check the brakes or torque your brains to wakefulness on coffee. It's just implicit in the high-velocity technology, a certain brutal reality. Speed is equal to force, and humans are comparatively fragile things. Respect it. You hear people talking about driving in some crazy state, don't be afraid to tell them it's bullshit. Even if it's your only ride back to Peoria, don't get in that car. Embarrass whoever, do whatever it takes. Driving when you know it's risky is wack. Because being tired is hard enough, you toss in a slightly slower reaction time... well, call me paranoid, but people are real good at feeling bulletproof when they aren't. There are other things you can do, too. Get some of that nasty refined road tar that truck stops sell as coffee. If there's a carful of people driving multiple hours, don't leave the driver awake solo. Someone else stay up and talk, listen to music, whatever. Conversations are some of the coolest parts of any roadtrip, anyway- it's part of the whole "quest" thing. I mean, you can talk shit about raves forever. Handy, since it takes forever to get home from some of these things.

For example, here's an angle on our so-called family. One could describe what we build wherever we find ourselves Saturday night as a 'temporary community'- the author Hakim Bey wrote a whole book on the Temporary Autonomous Zone, a space in which we define new traditions for a society that is not meant to last, that is only an experiment in social interaction. But after years of this, we have become a community that goes further than random gatherings every Saturday. Yeah, yeah, it's campy to call it family. But so what? If we were just some adherents of some musical trend, then maybe it wouldn't hit so hard. "Oh, some people were in a wreck." But it does. It's so ironic, that this feeling of connectedness and family is never more obvious than in the middle of tragedy. So, if you feel some connection to this music, this subculture, this vibe thing- then on behalf of these people I ask you to think a little more about getting home safely.

We threw a memorial party for them, and it was proof that music can be a powerful tool for healing. But it's not enough, and no amount of

warnings, of remembrance, of anything we can do will bring them back. The coolest memorial we can offer these kids is to do everything we possibly can to make sure it doesn't happen again. What if it were a tradition after every party, when we wander out into the sun at dawn, that people from close by open up their houses for the travellers? What if promoters took a little time to organize large-scale crash space if there's no afterparty going on? And even if there's nothing organized, ask around. We're a decent bunch, and the natives are generally friendly. Take some time to chill out. If you need to, pull over on the side of the road and just kick the seat back. It's so simple it sounds stupid. But sometimes the world takes simple, stupid lessons and hammers them in hard. There's not much else to say.

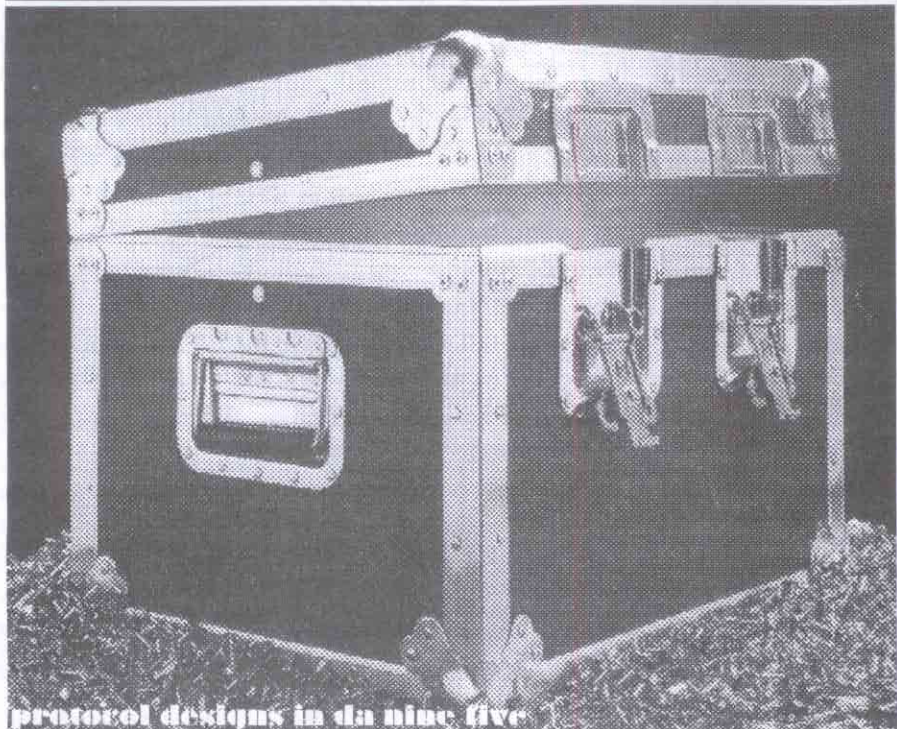
We'll miss our friends, and we won't forget them. Maybe we can learn from their passing.

Timmy says to tell everyone to keep the faith. We just ask you to be careful.

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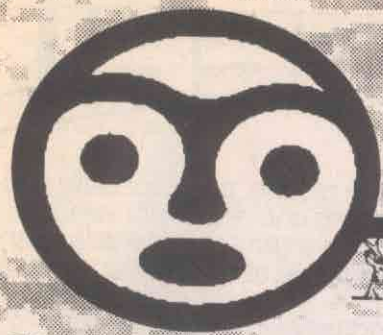
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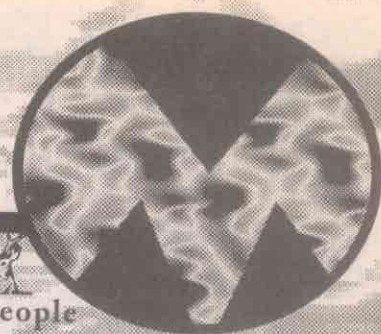
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Jungle Side of m a s s i v e



By: Blackeye MC - Original Chicago Nuttah.

Rite all Massive, First let me start by stating that this space was originally meant to be filled with an interview with UK Dancehall great, General Levy, who, along with M-Beat, was responsible for last summers Jungle Smash "Incredible" which started the whole Jungle Explosion. Unfortunately, the man didn't answer my fax as promised- sorry on the mess-up, watch this space for future interviews with TRUE Jungle Innovators -nuff said.....

Right, all Chicago and Midwest Massive here marks the return of myself into the Massive magazine. Jungle as we know it is alive and kickin' here in Chicago, and is picking up in other cities such as St. Louis and Minneapolis- but on a somewhat smaller scale. Yet, as our scene grows, we inherit the problems that have plagued other large scenes- namely drug (ab)use. Its easy enough to ignore kids on LSD and Nitrous, but with the sudden uprising of Crystal Meth, Heroin, Nasty E's and even Crack, tings are a bit out of hand.

A lot of you kids need to wake up a bit and understand what good are all these new faces we see at parties when they're just replacing older, more burnt out members of our "scene"? I'll make a wager that well over 75% of your have only been attending events for the past year or so, not that there's anything wrong with that, but what I'm trying to say is you should wonder what happened to that percentage that you have taken the place for. They probably got burnt out on these Iffy drugs and decided its a lot easier to save \$12-15 and just do the drugs elsewhere. This is why our scene is not reaching multiples of

more than a1000 people in attendance. Those who have been around for a few years can attest to this- so in fact it all comes down to that you're hurting our scene by buying this crap, or worse yet selling it, and if that fact doesn't bother you- then you seriously need to fuck off man- serious business! Now understand I'll admit to smoking a spliff or three at a decent jam and then Brock out to a wicked Jungle set all nite long. But if some fool comes up to me while I'm dancing and tries to peddle some Meth on me, I'll be damned if the fool don't get my fist up his nose. Obviously I don't need it for the energy since I'm dancing already. Sure it's Violence but I'll advocate anyone to do the same, a lot of you may believe such aggression creates that nasty "bad-vibe". But it cannot be any worse than the No-Vibe these drugs create.

Violence towards these fools may finally be the answer. A few isolated incidences may be of much help in the long run. It's been obvious from the start that all this Spiritual Kundalini talk is not going to remove Meth, Heroin, and Crack from our scene, sure it sounds real nice but by the end of the day its results equals 0.

Firm action will equal firm results. If it all comes down to that, dealers are afraid to come to parties to peddle their crap and the better off we are for it plain and simple. So if I mean you, then ya best watch yourselves fools, cuz Chicago Junglists don't Fuck around, especially when you offend us, see?!!! Peace-

NUTS OF STEEL

INTIMATE GABBER TALK WITH DJ RACKNE

Gabberhaus: Better Dead Than Alive?

I've been noticing a major decline in the information concerning hardcore techno, and especially gabberhaus in Massive magazine and the techno rave scene in general. I feel it's time one of us hard heads to take a step down from our lofty perches above the rest of you and give you wimps a glimpse of what's been going on here. I'm not the best person in the world now-a-days to be all authoritative about gabber, but I just feel someone should say something. So I'll just shoot the shit.

I used to do a zine called Head Crash. In it we covered death metal and gabberhaus. This past October Head Crash died. I got sick of doing Kinko's copies.

I've always held my guns defending gabber and other forms of hardcore techno. Other people have fallen. Call me close minded, but all other music just sucks. I'll admit gabber has kind of decreased in creativity, but I still feel it has the most potential to change people. 180-200 BPM's carries so much energy you'll sell your soul to the stuff. When you see the very music you love dying, it's rough.

Gabber is eating itself up. Almost all songs use all samples from all other songs. It is limiting itself to Rob Gee and Euromaster samples. Now, I know it's not out of copying each other- it's out of respect for the other artist. It holds gabber back from being the noise-electro-energy-blast it should be, though.

Another thing hurting it is the amount of "happy" hardcore being released. Gabberhaus is about getting raw, visceral, and being unrepentive. It's about letting loose with all emotions including anger and hostility. There is nothing wrong with releasing negative energy (along with positive energy). Like a recent Nasenbluten sample says, "Because I'm fucking angry!"

This comes from the gabber I've heard recently, like I said- I'm not an authority.

There is not a lot of gabber out there to buy though. I recently looked at a Watts Distribution list and found only two hardcore techno 12"s. Neither one was actually gabber. Watts has also increased their prices on imports from Germany and Belgium. They have gone up about \$2.00. Reason being, according to Watts, is the instability of the American dollar. Nick Nice (DJ, massive contributor, and boss of Darkside Records) feels prices won't go down once the dollar stabilizes either. It's a tricky way by Watt's to raise prices on records. This in turn causes record store buyers, such as Nick, not to buy as many gabber records. He has a hard time selling them the way it is, much less at a higher price.

For labels there are a few out. A lot are not putting out the best quality either. Ruffneck, Knor, Dwarf, Rave, Hard Stuff, Twisted Vinyl, and some other ones that used to be good aren't so good anymore. Drop Bass has a new thing out by DJ Pure that's really cool. Industrial Strength, Hellrazor, and PCP right now are my favorites.

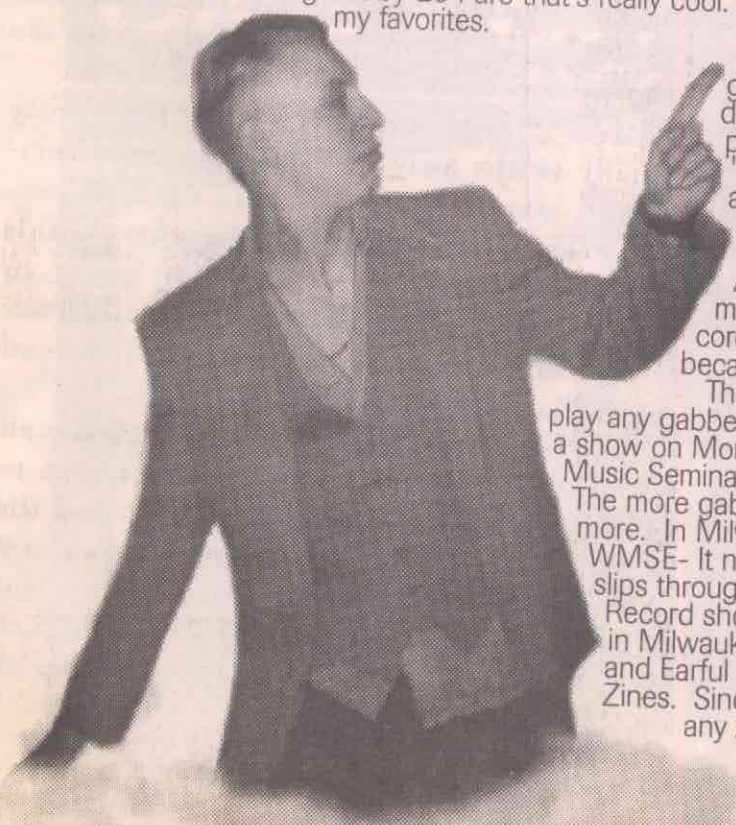
As far as parties go, I know even less. I haven't gone to a party since Suck (madison) last summer. I did think it was funny how last year's two best hardcore parties in Wisconsin were Suck and Earth, neither by "Midwest Hardcorps". Be weary of Drop Bass folks, as I'm sure you know, they've been having a few problems with their parties.

Next upcoming Wisconsin party should be Hard As Hell by Drop Bass. That should be pretty cool, I mean, Delta Nine is helping out. It will have an all hardcore line-up. But, then again, it's been postponed because of DBN's Fuk fiasco.

The only radio station in Wisconsin I know of that will play any gabber is WORT 89.9FM in Madison. Host Al Ritchie does a show on Monday nights from 7:30-11:00pm. It's called the Loud Music Seminar. If you request it he'll play Delta 9 or Lenny Dee. The more gabber you request the more we'll push him to buy more. In Milwaukee there is the show on Saturday nights on 91.7 WMSE- It never touches any gabber, but sometimes hard acid slips through.

Record shops in WI that carry gabber(maybe) are Revolutions in Milwaukee, Darkside in Madison, Scratch Pad in Milwaukee, and Earful in Kenosha. You'll usually have to order it if they can. Zines. Since the demise of Head Crash, I really haven't seen any zines dedicated to gabber. A few cover it along with everything else, like Under One Sky, Base 10, Iron Feather Journal, and others.

Well, that's enough bullshitting for me. If I did a



crappy job of covering the gabberhaus scene, then hey- get of your ass and write something better. I'm just getting it out there. For now- get in touch with your evil side and come to the true hardcore. We are far from dead.

Reviews

Disintegrator - IST 009 - Industrial Strength Trance
ISTrance hasn't been very trancey, with it's last two releases being more hardcore this realease fits the trancey label very nicely. Warning: Disintegrator is like a dark black omnimous cloud as in a dream that locks on target with 99.9% certitude to make you dance as you look in the sun. Very spooky.

Peter - Paradiesus (Satanic Techno) NIKA + ROPOT
st = dt x p2 (Satanic Techno = Dance Technology times Pain squared). This comes authorized by ex-Wax Trax behemoth- Laibach. It has a whole philosophy and formula on how to reach eternal life through dance music. Very spooky and evil and not very dancey- more on the ambient tip.

Nasenblaten - 100% No Soul Guarenteed - Bloody Fist - Industrial Strength

Songs are titled: Feeling Shit, Cuntface, Kill More People, Cocksucker, etc. What the hell do you expect? This 2 x 12" packs quite a whallop from 3 Aussies. Proves to all the house freax and minimal bastards we ain't going anywhere. This is hardcore gabber to the max- super fast super hard. It will tear your head off and shit down your neck.

Zekt - Godly Obscurity - DBN

Evil, Evil... ENTER! Zekt mix horror movie soundtrack with our friends 303, 909, and distortion to create horror music for the techno generation.

S-Dyz - Monotraxx - SB Records

Experimental acid dance on blue vinyl. Track one: where is that beat? Oh, there it is. Tracks 2, 3, 4, & 6 are solid 303 driven, dance pumping trax. Number 5 stands out with the pounding force of an air jack.

DJ Pure - Analogue Terror - DBN

This will wreck your needle, rip up your tables, and cause your ears to bleed. One nail pounding track with a chaotic 303. Two very strange trax, one minimal, weird bass- the other, "Hey you, get back to work on that factory line!" no bass. The last track brings new meaning to noise and distortion. Pure noise extravaganza beat orgy ballistic kick you in the nutcap ha ha ha it didn't hurt so bad. (?)

Solar Quest/ Choci - Choci's Chewns

English acid. It breaks out of the gates with a good head of speed and some innovative 303 patterns. Next track is a slower remix of the first. It's English, so of course it's a bit cheesy. The next side starts off with one hell of an acid stomper with an underground warehouse feel. The last is a spacey acid-trancer.

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Jedidiah The Messiah

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JethroX

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Fierce

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(waukegan) - Marshland Underground

Mr. Bill

(milwaukee) - Satanic Provider

Efe x

(chicago) - Sexual Deviant

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info lines:	Refexions	414.924.8314
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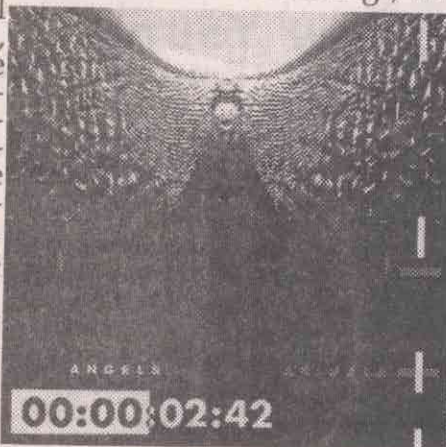
WITH IAN PATTERSON
INDUSTRIAL MASSIVE

"WaxTrax! Records 94 and Beyond"

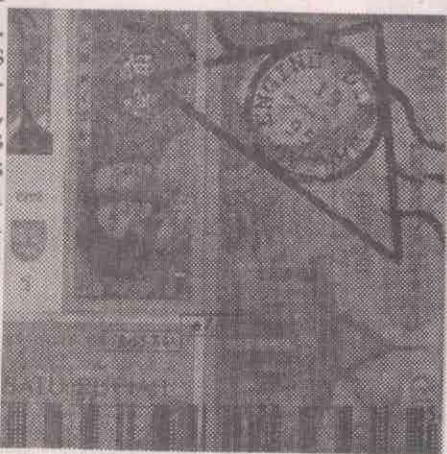
WaxTrax!/TVT - (12/94)

A damn fine CD for anyone prematurely mourning the death of industrial music. A wonderful eleven songs, ranging in style from the mellow+psychedelic to electro-metal to the edge of underground techno. Underworld's "Dirty Epic" starts the collection out - and even at a truly epic nine minutes and fifty seconds it never gets old. Anyone who hasn't yet heard how brilliant these guys are hereby urged by me to do so for their own good. Kinda like "Vaccinations". This track is one of their rare vocal ones - mostly their newer efforts lean more to the instrumental/underground side. Psychosonik's "Unlearn" follows, a track, Chris Connelly's "Candyman Collapse". A lethargic and overproduced song, it proved a disappointment to fans of Mr. C hoping for something harder-edged after the 1993's commendable but ambivalent "Phenobarb Bambalam". Third on the CD is the first new studio song to be released by Die Warzau in years - the "Joyous" mix of "All Good Girls". A wonderful song, it was spectacular to hear from this dynamic duo apart from all their recent production

work. This song always, for some reason, reminds me of Depeche Mode's "Violator". The fifth track, the "Mutilato" mix of Sister Machine Gun's "Nothing", while far and away



better than the original, ultimately fails - even Die Warzau CVC3 (who co-produced the new Sister Machine Gun album) cannot save a flat-out bad song with his remixing skill. Tracks 6 and 7 hail from the Seattle home-base of industrial superstars KMFDM. The "Never" mix of KMFDM's "Trust" likewise cannot revitalize a ridiculous song, and while "Secret Skin" from the KMFDM vs. PIX ep has its redeeming points, I can seldom listen to the whole thing. An abrupt change



ensues, for the next track is by none other than Kenny Larkin. "Wires" is a pleasant mix of mid-tempo acid, about five minutes long, something I wouldn't mind having on vinyl. Richard "Cabaret Voltaire" Kick's song "Come" follows, and proves to be a nice bit of heavy ambient or light trance, depending on your taste. Track eleven is "Scriptures", from B-12. Nice song, similar in style to "come" - almost ambient trance. Likewise for the final track, Mark Franklin's "Release to the System" - an absolutely beauti-

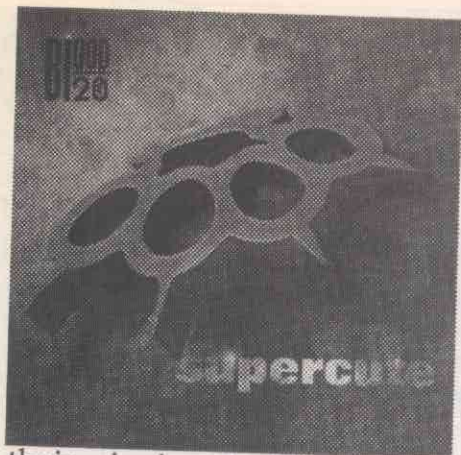
ful ambient odyssey. This CD is sure to please all electronic music devotees - from metal/industrial to the most underground of purely electronic music. Buy it now!

Front 242 - "Angels vs. Animals" (12/93)

The last ever studio release from Belgium's finest, this 56 minute 'single' contains three remixes of "Animal", four of "Modern Angel" (including the deconstructionist "Der Verfluchte Engel" and the classical "L'ange Moderne". One remix of "Serial Killers Don't Kill Their Girlfriends" and unreleased track called "Born to Breathe". As if this weren't enough. There's a hidden, one and a half minute instrumental bonus track. One of the "Angel" remixes was done by KMFDM, complete with cliché metal guitar. All of the songs here are incredibly well produced. Even the production job on their 1993 album "05:22:09:12 off", the album from which these songs were taken in their original format. Thus, the Belgian quartet who helped invent electronic body music in the early '80s was, responsible for much of what the industrial-giant WaxTrax! label is today, charted incredible amounts of club hits, and recently challenged the minds and ears of many listeners with their twin albums "06:21:03:11 up evil" and "05:22:09:12 off", are taken regrettably into oblivion in a blaze of immortality and sheer genius. This CD is a bitch to find though, your best bet in the midwest is actually Best Buy, smaller stores I've talked to can't even order it.

Die Warzau - "Engine" WaxTrax!/TVT - (2/95)

Die Warzau made their debut in 1987, with a handful of independent singles, followed by



their signing to Fiction and release of "Disco Rigido" in 1988. "Big Electric Metal Bass Face" followed in 1991. Now, after a hectic year of producing Sister Machine Gun and producing and touring with Pigface, Jim Marcus and Van Cristie (aka CVC3) return to the wonderful world electronic music full force; as new albums are eagerly awaited from the likes of Nitzerebb and Meat Beat Manifesto, these Chicago boys deliver the goods. The opening track, "Missing it", has a nice hard slow and heavy groove to it, hinting at the raw fury to follow. The first single "Liberated" brings to mind all the comparisons of old to Nitzerebb, but expands beyond that as well. Jim Marcus' vocal style continues to be unique hybrid of old-school industrial style chanting, melodic crowing, and a dash of funk sprinkled liberally throughout. Other standout tracks are 'grounded', which begins with a beautifully melodic introduction somehow reminiscent of the "Blade Runner" score by Vangelis and continues into one of the album's hardest stomps on the album, and "Ultraplanet", which begins as an old-fashioned industrial stomp but by the

four and a half minute close has become straight up 303 acid. "All Good Girls" appeared in a remixed (the "Joyous Remix") on the WaxTrax compilation CD "Afterburn" and stands out in both formats. It should also be noted that the task of simultaneously preserving one's edge while expanding one's musical horizons in new directions has been carried off without a hitch here, a testament to the sheer talent of the duo. 'Engine' is peppered with performances from the 'Ministry' Svitek, Chris "Sister Machine Gun" Randall. Also Recommended: "Disco Rigido" (1988). Various remixes done by Die Warzau for KMFDM, Sister Machine Gun.

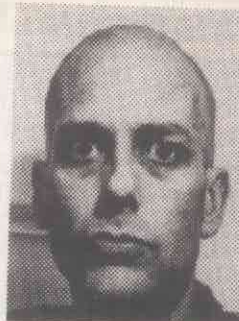
Bigod 20 - "Supercute"

Zoth Ommog/Sire/WB - (1994)

The eagerly awaited sophomore effort from the German boys who made Zoth Ommog the label voted "industrial most likely to..." crossover? Succeed Brilliantly? The question is equally applicable to this album. The word most accurately summing it up would have to be "inconsistent". While certain songs soar, other plummet. First single "One" sports witty lyrics and a subbed tempo. Other tracks that got me itching to boogie were "it's easy", "Retortion 003" and "Swallow Me". Others, like "Plug It In, Otis", made me simply want to boogie on over to the next track. While

not a bad album at all, a more advisable first bigod purchase would be the current single, "One". Featuring remixes by Pink Elin and Jack Dangers. Even more advisable would be their old single for "On The Run", featuring that ever so

inventive cover of Madonna's "Like a Prayer" - if you can find it. It should also be noted that while parts of "Supercute" prove tedious, what succeeds her succeeds brilliantly, and these lads deserve credit for keeping the hard, minimalist industrial underground from dying completely.



KMFDM- "Nihil"

WaxTrax/TVT - (1995)

The industrial gods KMFDM explode back into the market with their newest release 'Nihil'. This album once again takes KMFDM in a new direction- expanding what they are able to accomplish, and, once again, testing the musical boundaries of their fans. Like past albums, it takes some getting used to hear the latest KMFDM morph- but after a listen or two, the big something comes forward that makes us KMFDM fans come back for more every time. Nihil cashes in the classic 'beauty and the beast style' I have always tagged them with- grinding guitars and sounds, along with Sascha K.'s and En Esch's lyrics- backed up by female vocals. This new sound is much more lyrical and deep and very, very, very tight. For some reason, where the female vocals are present, it reminds me of 'Sisters of Mercy', except less grim and more danceable sounding. This album manages to be hard and rugged, like classical KMFDM, yet clean and tight. Very cool.

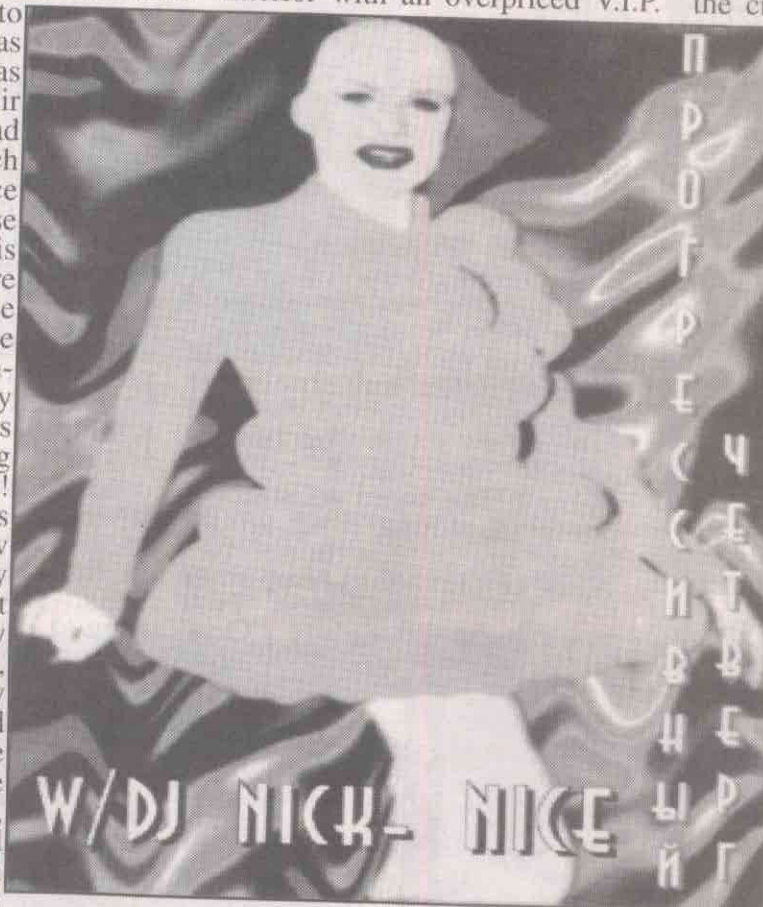


Alice Behind the Iron Curtain 2: A Moscow Scene report by Nick Nice

Two and a half years ago I came to Moscow along with Roz B. Liquid and Mike Vance as guests of a U.S./ Russian company, Femmer International to perform at the first big rave in the history of Moscow. We were the first people to bring Technics 1200's to Moscow- since the DJ's of the time only used tapes and CD's to mix. The mostly mafia crowd danced all night to our music, but it was obvious that this was the first time in their lives that they had been exposed to such underground dance music. But because they knew that this music was the future and because the Russian people are so musically open-minded, they enjoyed themselves despite not knowing one single song! Now, 2 1/2 years later, the Moscow scene has literally exploded. In the past 6 months (since my last visit here in July, 1994) the Moscow scene has expanded in every possible aspect. There are dozens of new clubs, tons of parties and raves on any given night and a plethora of new DJ's, musicians, and artists as well. A SERIOUS cultural awakening is going on in Moscow- it won't be long before mainstream magazines like Details provide you with another one of their know it all guides to explore the developing Moscow scene.

Manhattan Express is the club where I was resident DJ for my 2 1/2 weeks there. Before me, Chad Mindrive and Roz B. Liquid were also in town performing there as well. This is the same club I per-

formed at 6 months ago, but it has since developed a strong presence as the top club in Moscow- with concerts and fashion shows followed by top name international DJ's 7 nights a week. It was designed by the same architectural team that designed New York's legendary 70's disco- Studio 54. It has a very Phillippe Starke type of interior with an overpriced V.I.P.



restaurant in the back as well (\$20 for a cheeseburger!). The crowd is a very eclectic mix of gangsters, models, club kids, V.I.P. celebrities, tourists, and ravers. Amazingly, with this wide variety of people and the high percentage of them being armed gangsters, there are very few major acts of violence. The amazing thing about the crowd here is that while these people look very conservative in their suits, they party hard and they're VERY musically open-minded. You can play anything

from Aretha Franklin to Acid and they'll dance to it without missing a beat. This was by far one of the most pleasantly challenging clubs to spin at since you could really test your musical boundaries as well as the crowd's. On any given night at Manhattan Express you're guaranteed to see something strange and amusing. Out of all the crazy things I witnessed, the

best had to be an impromptu breakdance battle between some black, t-shirt and baseball cap wearing American tourists and some very white suit-clad Russian gangsters. In what on paper sounds like an unfair 49ers vs. Chargers type of battle, the over-matched Russian gangsters actually managed to hold their own against the powerful Americans. Aside from a nasty head-first spill, the Russian mafia showed off their hidden breakdance skills- watch out for a Russian breakdance explosion sometime soon. All in all, Manhattan Express has become a very money-oriented, high-fashion club with an emphasis on partying and having fun- unlike most clubs of that genre. Cover charges here range from \$20- \$100. It's located directly across the street from the Kremlin.

One of the latest additions to Moscow's club scene is a place called Ptioch. It's located in an old bomb shelter underneath a functioning church. It's comprised of one main dance room, a separate lounge area, and numerous chill out rooms and V.I.P. drug lounges. The coolest V.I.P. lounge is a small back room called the China Room. It's basically an area for progressive mafia types (no suit-clad gangsters are allowed in Ptioch- no matter how large the bribe)



who have done a few too many mushrooms or taken one extacy too much. It's decorated entirely in Chinese artifacts complete with huge vases and Chinese artwork on the walls. There's a telephone with a direct line to the bar so you can phone in your drink orders. It's not like your typical European V.I.P. lounges since drink prices are actually cheap- they'll even bring you a glass of hot tea for \$1.50! The unique thing about Ptioch is that it's an artist's collective who run it as a members-only private club. Each night here is an intimate affair- a lot like a Madison style house party (a bit more fucked up though!). It's based on the same idea as the Roxy in Amsterdam. If you're not a member or a friend it's next to impossible to get in. The typical Russian gangsters are not welcome at Ptioch- it's a club for progressive minded people and their friends. This club feels more like a friendly party than an actual nightclub. Perhaps the only drawback to Ptioch is the MAJOR overuse of drugs going on everywhere you look. It seems that most of the young raver style crowd is more into finding their fix than they are into the music and amazing visuals. The VJ's Novikov and Anohin are constantly mixing the craziest visuals I've ever witnessed. Using 6 VCR's and 2 Panasonic Video Mixer's, they easily blow away any of the computer animated videos just based on their spontaneity and creativity. They'll mix in insane disco scenes from Indian musicals over

live images of the crowd dancing along with insects from the Discovery channel- constantly altering the images along the way. You need to see it to believe it! Ptioch is Moscow's first true underground club.

In addition to spinning at Manhattan Express and Ptioch, I had the chance to guest at what probably the most beautiful club I've EVER seen called Club Royale. This place looks like an ancient Roman palace with huge pillars and statues everywhere- this place is serious. It's actually

really get the respect he deserves from the other young, close-minded dj's. He can spin anything from rap to hardtrance with ease and understands the evolution of music- unlike most of today's young dj's. He attracts a very good looking and serious dancing crowd to his parties with the emphasis being on music and dancing- rather than drugs.

As I said earlier, the Moscow scene is exploding at every level. There's lots of young, talented dj's, musicians, and artists. It won't be long before we start to see some decent music and dj's coming out of this scene. Some of the dj's to watch out for are Yosh, Ivan, Maximzorky, and Compass Vrabel, to name just a few. I was given a decent album of hardtrance- Russian style- by a group called TXM Project on TXM Records. You can contact them for more info at TXM Records, Inc., P.O. Box 31, Moscow, 107143, RUSSIA. Oleg has produced an excellent rap album as well- unfortunately it's all in Russian so I have no clue what the name of it is! All in all, Moscow



an old betting palace for the horse races that took place on the racing track behind it. A Nigerian-born Russian named Oleg is responsible for the weekly Royale house parties that take place here. Oleg was the first real Russian dj and one of the first people to organize underground parties in Moscow as well. He's by far the most talented of all the Russian dj's, but doesn't

is set to seriously explode artistically- it's definately worth a visit if you can afford it. Don't forget your bullet-proof vest though- you'll need it!



Internet Dork

Surfing for electronic artifacts... with matt massive

I can remember vividly, over a year ago, my first run-in with the MW-Raves crowd. This group of people, for the unknowing, comprises about 350 Ravers- all that subscribe, and chat on an uncontrolled forum over the Internet. Talk ranges from what's new in music, fashion, and the party scene, to general rave philosophy and debate, and right on down to plain old gossip.

I acquired an E-mail account through my short stint as a UW- Milwaukee student, and finding no other purpose suiting me, subscribed to the MW-Raves list. It was only a matter of time until I had to meet some of these people face to face that I had been talking to anonymously or reading in on their many conversations. That time came when we organized a mass rendezvous in Kentucky at what came to be my first party in that state- Momentum. The party absolutely rocked and showed me that everything I ever thought about that state wasn't entirely true (Deliverance). The ride there, on the other hand, was living hell. For the extent of the trip, I was packed tight with like, 10 other 'net.ravers', and Leprechaun Joe- 'Mr. Friendly'. The entire conversation (there was but one- to me), the entire trip, was about the Internet, Modems, Baud rate, hard drives, memory expansion, FTP, the world wide web, file transfers, IBM, clipper chips, AOL, and a bunch of other jargon infested bullshit I could of gave a rat's ass about. I slept- leaving the entire pack in their pathetic electronic world.

That was then, and now, looking back on that day forward.... I have become one of THEM. I think they slipped something in my drink, or maybe they were waiting for me to fall asleep so they could implant some cybernetic device on my body or subject me to subconscious subliminal messages while I dozed. I don't know. What I DO know is that I know what they are talking about now, and can wax poetic for hours just the same about all the same. A day doesn't pass when I don't 'log in' and read my mail from my fellow raving compadres. An issue of Massive doesn't pass that I don't use the Internet, my computer, or the modem to download stuff to pass on to you. When the subject arises, I will offer and interject to the best of my knowledge (still very small). I know, it sounds sad, and perhaps I have turned into a Benedict Arnold to my fellow technologically ignorant barbuddies, but I wouldn't cash it in for anything. To lose my computer would mean I would have to commit social

suicide- moving off to a place where there is no technology- becoming Amish, a woodsman, a Hermit. Because I must have it all or none at all. To take away my baby and still expose me to others who can still have and hold their Centris', Quadra's, and multiple other toys- would be pure torture.

I am now swimming in ecstasy the same cords and doodads that I dreamed to strangle the techninies only a matter of a year ago. And I love it.

Now, in this time, I have discovered another forum of beauty, and that is the Newsgroup. From all around the world, people can subscribe to talk specifically about one subject. For the most part, it grows old quick, unless something develops or it is a newsgroup that has a broad base of subjects under one large subject. For example, the group for dedicated OJ Simpson fans has no doubt grown way beyond capacity recently.

As a new sporadic thing in Massive, we will talk time to time about certain subjects dealing with newsgroups and the Internet.

Two newsgroups that I subscribed to recently were alt.satanism and alt.culture.us.1980s. Both are ultra-entertaining, to say the least.

With alt.satanism, I learned a great deal about relations between non-christians and christians- because these are mainly the two groups that post on this newsgroup. The rest, like myself are just lurkers and curiosity seekers looking for entertainment- and boy, do we get it. What I have learned reminds me somewhat of those new IBM (or is it Microsoft?) commercials with the nuns talking about getting hooked up to the net- except these are your fanatic christian-types... and they're just itching to push their beliefs on the entire world (like all fucking christians). So, the first thing they do, of course, is subscribe to alt.satanism. What better way to relive the Inquisition? And their next act is predictable- they post some long, unfounded piece of shit about how everyone on this list is a bunch of baby killers that sacrifice animals and have sick minds and are all going to burn in hell.

Now comes the real funny part. Next to the fact that probably half the list is comprised of people like themselves just lurking in the midst (which is sacreligious, by the way), but the fact that the Atheists and Satanists respond back to these posts INTELLIGENTLY. It's not some 'My god is better than yours' bullshit back and forth- these people take the time to break down the offending post to

every last indiscrepancy, myth, false belief, and lie that the knob spewed forth. And the laffs continue if the idiot responds to that message. Another thing I found was that most of the people on this list know the bible, history, theology, and science better than the people who supposedly 'believe' in the crap they're dumping. I'm a far cry from joining any religion soon, but I know what I'd side with if I had too...

A funnier post I found, in an argument over how people were supposed to behave themselves throughout life, shows somewhat the tongue-in-cheek commentary when the newsgroup isn't molested by idiots:

'Even Assuming A, (which I certainly do not), I'd throw my lot in with olde scratch; the devil has better tunes. I'd much prefer to be boiled on oil for eternity than to pluck harp-strings next to Pat Robertson for a millennia. Seems to me the prerequisite for acceptance into the afterlife is to be such a boring, dumb and loathsome creature that you could actually tolerate an infinite afterlife praising some insane egomaniacal entity a-la Yog Sothoth.

Newsgroup alt.culture.us.1980s is wonderful for those of us who fortunately/unfortunately grew up in that time. If there is a song, movie, political event or person from the 80's to be remembered, it'll get covered here. Same if you have a question- just post and describe to the best of your ability that thing, and an onslaught of nostalgia will come your way. It's kind of odd to think that we, too, have something to be nostalgic about... I remember it only a few years back when only our parents did that.

The hot topics never really center on politics on this group- for obvious reasons. The early 80's seem to get the most attention- which kinda hints to the fact that everything went downhill from there. Early 80's music especially. A post in response to 'What made Early 80's music cool' summed up the entire decade nicely:

The driving force that made 80's music that made it so cool wasn't synths and drum machines. That stuff is still in full effect, witness all the techno-rave-dance crap that I seem to be unable to escape from. What made 80's music so darn cool was COCAINE. Snort a line, start feeling energetic, write some cool synth-pop/new wave, upbeat music. Ever seen the video Der Kommissar by Falco? Tell me that guys not hopped-up on blow. In the 80s people knew how to party (not that I in any way condone the use and abuse of illicit substances), the world was going to end in nuclear fire anyway so why not snort some coke and party like there's no tomorrow!

And it is 'tomorrow'. We will never be the same again. (Doogie Howser ending)

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- Leonard Nimoy



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- Sponge...The Crash
- Adam F...Criminal Active
- Rogue Unit...A State Of Mind (rmx)
- Eze-G...World Of Confusion (rmx)
- Northern Connexion...Re-Think

Derrick Carter

- Rednall featuring Her...Can You Feel The Love (Blue Cucaracha, US)
- Markey...Jazzman (Relief, US)
- Luke and Roberto...Time and Space (White Label)
- Groovestyle...Freedom Train (Sound Of Detroit, US)
- F-Action Ep (Fresh Fruit, Holland)
- Sundiat...Come Together (Prescription, US)
- Jack Of All Trades...Come Uppance (White Label)
- The Innocent...Theme Blue Cucaracha (Communique, US)
- Master Boogie's...When The Shit Hits The Fan (West End)
- Gemini Ep (Cajual, US)

Synergy

- BT...Embracing The Sunshine (Sasha Mixes) (Perfecto, UK)
- Amos...Let Love Shine (Cleveland City Dubs) (Positiva, UK)
- Ether Ep (White Label, Ireland)
- Bass Bin Twins Two (White Label, US)
- Mory Kante...Yeke Yeke (Hardfloor mixes) (GGS, France)
- Minty...Useless Man remixes (Mt Air, Holland)
- The 24 Hour Experience (White Label, UK)
- Frankie Morrell Volume Two (D-Vision, Italy)
- Roman IV (Ladomat 2000, Germany)
- Carl Lekebusch...Drum and Noise Style (Hybrid, Germany)

Nick Nice

- Justine...Use Me (UMM Promo, Italy)
- Felix Da Housecat...Remains Of the Conspiracy (Sex Trax Promo, US)
- K.O.T...Soundclash (Aspro, Holland)
- The Return Of DJ Duke (Power Music Promo, US)
- B-Tribe...Nadie Entiende (Atlantic, US)
- Underground Society (White Label, UK)
- Kelee...My Love (Moonshine Promo, US)
- Ninja Cuts (Ninja Tune, UK)
- Karnak...Black Moon (Tribal Promo, US)
- Kenlou...Hillbilly Song (MAW, US)



dj mind drive

Efex

- Anything and Everything by Oliver Lieb
- Olaf's First Record (Crystal, Germany)
- Calypso...The Silence (Irma, Italy)
- Soundscape (Time 0246)
- Waveforms Wonderland (Exploding Plastic Inevitable, Germany)
- Great White...Rock Me (Capitol, US)
- Dirlin Sun...Linus (Frankfurt Beat, Germany)
- Cygnus X...Orange Theme (React, UK)
- Bhakti Experience...Dealulul (Albianca, Italy)
- Emphasis...Retro Master (Voodoo, Germany)

Mind Drive

- Tribal Drift...Belly (Chill Out, UK)
- DIN...Now Or Later (Natural Music, US)
- Dave Angel...Inflight Entertainment (Blunted, UK)
- Paz and Pooba...Liquid Art Ep (La Grande, UK)
- David Sylvian and Robert Fripp...Darshan (Virgin, UK)
- Love Inc. Remixes (Smile Communications, US)
- Humate...3.1 (Superstition, UK)
- Basement Jaxx...Don't Stop It (???)
- Heavenly Bodies...Celestial (Third Mind, UK)
- Anoësis...Eight Day Music (Defusion, UK)

Snuggles

- Fire...Mickey Finn remix (Labello Blanco)
- Marvelous Cain...Hitman Remix (IQ)
- DJ Remarc...Rip (Suburban Base)
- Dream Team...Stamina Remix (Suburban Base)
- GrooveRider & SS...Lighter Tune (love story) (Formation)
- DJ Ash...The Magnificent One (Plate)
- Droppin Science One remix (Droppin Science)
- Jellybean and 3d...Where's The Black (Plate)
- Kid n Play...Monkey Man (Plate)
- Danny Breaks...Step Step Off (Droppin Science)

Speed Demon

- Eternal Basement...All works (Harthouse)
- Speed Demon...Spectral Intercourse (DAT)
- Cortex Thrill...Deep Infinity (Bonzai)
- System D II...Deviant Behaviour (Dance Opera)
- Montini Experience...Mind Expander One (Nitric)
- Planet of Drums 01
- Sorcerer...Moonrise EP (Adam and Eve)
- Fun-a-tic...Spacid (Zombie)
- Regina Sweep...@ (Compiler)
- Everything on Noom, Reload, Important, etc.

Earth

- Wink...Higher State Of Consciousness (Strictly Rhythm)
- Dub Tribe...Mother Earth remixes (Organico)
- DJ Who...Attack II Ep (Defective)
- Amoesis...Eight Day Music (D'Fusion)
- Jedi Knights (Clerk)
- Dix (L'Attitude)
- Deepashe Moog Ep (Shewey Traxx)
- Fantasy UFO...UFO (XL)
- Dirthox The Person (Bosting)

David Hollands

- Solar Charge Ep (7th Voyage)
- Ecto Morph...Subsonic Vibrations (Intradimensional, US)
- Mike Dearborn...Moments Ep (Djax, Holland)
- Beat Surfer...Breakin' Out One (Growth, Belgium)
- Air Liquide...Mercury Ep (Smile Communications, US)
- H.O.T.T...Radio Silence (Reference, Holland)
- Jeff Mills...Growth Ep (Axis, US)
- Drexciya...The Journey Home (Warp, UK)
- Carbon Boys...Back 2 the Big Funk Ep (Proper, US)
- Too Funk...The Return of Too Funk (Ferox, UK)

Geoffe

- DJ Icee...1,2,3,4,5,6,7,8 (Zone Records)
- Metro...To A Nation Rockin' (Bassex)
- Wink...Higher State Of Consciousness (Ovum)
- Leftfield...Original (Hard Hands)
- Mr. Funkster Ep (Rampant)
- Rebirth...Embryo (Bassex)
- Sweet Drop...Acid People (Strictly Rhythm)
- Cotton Club...Club Grooves Ep (Fantastic)
- Black Science Orchestra...New Jersey Deep (JBO)
- Moby...Everytime You Touch Me (Elektra)

Mike Dearborn

- Mike Dearborn...Moments (Djax)
- Proper Records Releases
- Suburban Knight Double Twelve Inch (UR)
- DJ ESP...Low (SyneWave)
- Trance Atlantica
- Faceless Techno Bastards
- DJ Skull...Nuclear Fallout
- Fred 2



dj snuggles

DRC

- Escrima...Train Of Thought (Ffreedom)
- Humpback...Sawdust Ceaser (X-Gate)
- Gillan Drax...Far From Here (Club Craft)
- Mental Kao...Loggy Stick (Trans'Pact)
- Empirion...Ciao (Wanted Records)
- Peter Lazonby...Sacred Cycles rmx (Brainiak Records)
- Tan Ru...Changeling (Treluk Records)
- Bass Bin Twins II (White Label)
- Leftfield...Halliday (Hard Hands)
- Jedi Knights...Intergalactic Funk Transmission (Clear)

Jason jinx

- Photon Inc...Project Blast (Strictly Rhythm)
- Nate Williams...Club Patrol (Sex trax)
- Daniel...The Way (Question of Time)
- Sweet Drop...Acid people (Strictly Rhythm)
- DJ Duke...Unreleased Dubs vol.3 (Power Music)
- LTJ Bukem...Horizons (Looking Good)
- Foul Play...Total Control (Moving Shadow)
- DJ Peshay...Psychosis (Metalheads)
- 2 G's...Energy (Juice Box)
- Sprong Headed Jack...The C Lettuce (Rough Trade)

Mr. Bill

- El Bruto...Hypnotizing (Dwarf Records)
- Lockjaw...Underground Funk (Ruffneck)
- Tellurian...Get Stupid (Mokum)
- Armageddon...Sunset Party Slam (Rotterdam)
- King Dale...Fuckface (Rotterdam)
- Source Code...Dawn Of Terror (KNOR)
- Cyclopede...Bass Line (KNOR)
- Juggernaut...Beat Go...Boooooom (Ruffneck)
- Night Vision...My Salvation (Ruffneck)
- Predator...Mind Of A Lunatic (Ruffneck)



printing&design
414.225.0581

h@biliments
pobox164035
miami, fl 33116

pete @ rdger

superfreak.com